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DAVID VAN TIEGHEM

His work with such artists as Steve Reich, Laurie Anderson, and Peter Gordon, in addition to his own solo records and performances, has established David Van Tieghem as a leader in modern percussion playing, and he is just as happy playing on junk as he is using the latest in electronics.

by William F. Miller16

BILL BERRY

After years of critical success, R.E.M. has broken through to achieve a great deal of commercial success, as well. Drummer Bill Berry is obviously pleased, but thinks that it had a lot to do with luck.

CHARLIE BENANTE

At the forefront of the New Metal movement is the group Anthrax, who are powered by drummer Charlie Benante. These are not your typical metal musicians, however, as Benante proves in this revealing profile,

THE CAVALIERS

As one of only two all-male drum corps, The Cavaliers have a unique spirit and tradition that have enabled them to be one of the top DCI corps, even though they put in fewer rehearsal hours than many of their competitors,

by Lauren Vogel30

MD TRIVIA CONTEST

EDUCATION
ROCK PERSPECTIVES Hand And Foot Exercises: Part 3 by Kenny Aronoff
DRIVER'S SEAT What Do <i>They</i> Want In A Drummer? by Ed Shaughnessy 44
ROCK 'N' JAZZ CLINIC The Right Hand: A Different Approach by Howard Fields 46
STRICTLY TECHNIQUE Improving Hand Control by James R. McKinney 54
SOUTH OF THE BORDER Fundamentals Of The Tumbadora by John Santos 64
SHOW DRUMMERS' SEMINAR Acoustic Intensity by George Marsh 72
ELECTRONIC INSIGHTS Custom Creating Your Own Drum Sounds by Norman Weinberg 76

TIMP TALK

Tuning The Timpani by Fred D. Hinger 82

LISTENER'S GUIDE

Vintage Jazz For Drummers by Russ Lewellen 84

MASTER CLASS

Portraits In Rhythm: Etude #12 by Anthony J. Cirone 88

TEACHERS' FORUM

Intemalization by Daniel Lauby 90

THE JOBBING DRUMMER

Endings by Simon Goodwin 92

CONCEPTS

Praise And Criticism by Roy Burns 86

EQUIPMENT

ELECTRONIC REVIEW

E-mu Systems SP-1200 Sampling Percussion System by Bob Saydlowski, Jr. 108

PRODUCT CLOSE-UP

Istanbul Cymbals by Rick Mattingly 112

NEW AND NOTABLE 118

PROFILES

PORTRAITS

Mark and John Hammond by Stephanie Bennett 56

NEWS

INDUSTRY HAPPENINGS 116 **UPDATE**

REVIEWS

PRINTED PAGE 66

DEPARTMENTS

QUIPMENT		EDITOR'S OVERVIEW	2
		READERS' PLATFORM	4
SHOP TALK		ASK A PRO	10
Building Silent Drums		IT'S QUESTIONABLE	12
by Clive Brooks	38	DRUM MARKET	04



Improving

Our position between the consumers of drum equipment, the dealers who retail the products, and the manufacturers who produce them provides us with some revealing insight. It also gives us an opportunity to view the problems that can occur on the distribution chain.

One matter we often hear about begins at the manufacturing level, particularly with the public relations people who issue announcements on new products. These announcements appear in the form of press releases, which you read in MD's New And Notable department. When MD receives and publishes a new product press release, we naturally assume that the product exists and is on its way to the shops. However, the primary complaint comes from both dealers and consumers who claim that, many times, product press releases are sent out way too far in advance of the actual appearance of a new product on the market. a new product on the market.

> For example, dealers have informed us that customers may inquire about a new product after see-For example, dealers have informed us that cusing it in MD, before the shop owners themselves have heard anything about it. On occasion, even the manufacturer's rep knew little if anything about a newly announced item. Some dealers have even reported that upon further investigation, someone at company headquarters claimed that, despite the fact that a release had been issued, the product either was not ready for production, wouldn't be shipped to dealers for another three months for some odd reason, or had been scrapped altogether.

This seems to indicate a serious lack of communication in the industry. Along with it being a disservice to the consumer, it also questions MD's credibility, and casts a poor reflection on the dealer who really needs to know what's going on. And I can't imagine how it could be winning any friends for the manufacturer. Granted, the percussion industry today is highly competitive, and as a result, some manufacturers rush to bring their newest offerings to the marketplace. This, in turn, creates the problem of announcements being made well before those products are actually available!

Are there any solutions? Well, I see the problem clearly rooted with the manufacturer—particularly at the PR level. Perhaps manufacturers should seriously consider using greater restraint prior to making formal announcements. That's not to suggest they wait until a new product is actually sitting on the shelves, but at least until it's ready for shipment—certainly not before it's been readied for production, or worse, while it's still at the modification stage. I think this restraint would surely alleviate the problem for everyone further down the line.

We plan to do our part as well. Prior to running a release on a new product, which gives the indication that the item is, or will be, available, we'll be conferring with manufacturers to verify that the information is in line with their actual plans. Hopefully, what you read in New And Notable will always, in fact, be just that.

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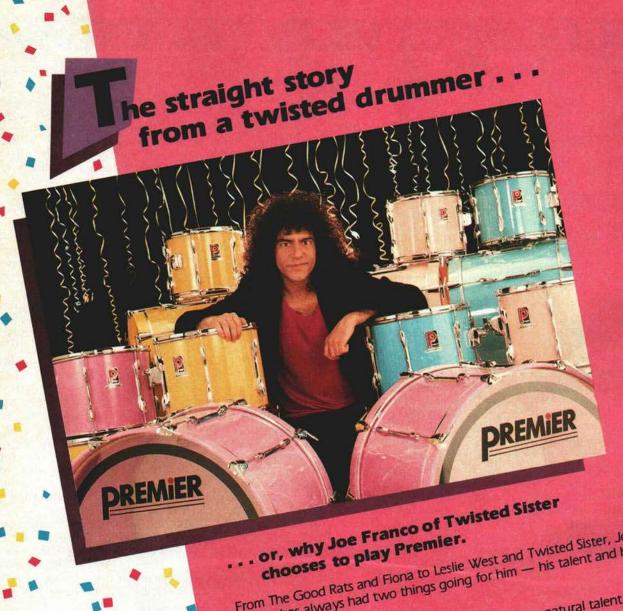
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RANCO

ON TALENT

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READERS' PLATFORM

DENNY CARMASSI

Thank you for the long-awaited cover story on Heart drummer Denny Carmassi [February '88 MD]. Heart is my favorite band and Denny is my strongest influence as a drummer. He is truly one of the best, and it's about time the rest of the world found that out.

Chris Vanacore East Haven CT

NEIL PEART GIVEAWAY WINNERS

I listened with interest to the three excellent solos from the Neil Peart Giveaway contest on February's *Sound Supplement*. I wonder, though, where the lines are drawn between "synthesizers and sequencers" and "triggering and overdubbing" (or accompanying). Official Rule Number 3 seems to have been "bent" just somewhat.

Garry Montgomery Dubuque IA

Editor's note: Mr. Montgomery is referring to contest winner Jack Mess's use of triggered electronic sounds as a part of his solo. Official Rule Number 3 of the Neil Peart Drumset Giveaway (as published in the March 1987 MDj stated that "Solo should consist of a drummer's performance only; no accompanying musicians, sequencers, drum machines, etc. Also, no overdubbing." The intent was to ensure that every note of a given solo was actually performed live by the soloist. However, no restriction was made as to what sounds that soloist could use, or how they could be generated. Drummers were free to use electronic drums, triggers, etc., as long as they activated those devices through their own live playing, rather than with the assistance of "outside help" of any kind. Many drummers did, in fact, employ triggering, and some used allelectronic kits. As long as it could he reasonably determined that the drummers were playing the parts themselves, the entries were considered valid.

COLE/COBHAM DEBATE

Regarding the Cole/Cobham "debate" on teachers in MD's January Readers' Platform, consider these comments: Billy Cobham is undeniably a trailblazing performer. He even displays some characteristics of the ideal teacher—namely, example and inspiration. But he is not the complete teacher, nor ought we to expect him to be.

I suspect that Billy Cobham has had bad experiences with dogmatic teachers. Groundbreakers often do; look at Einstein's problems with school math! However, Mr. Cobham's blanket claim that it takes an up-to-the-second "doer" to teach best is an opinion which, in fact, overlooks every top player whose talents were nurtured by instructors whose ability to guide far outstripped their musical credits. Some, like Jim Chapin, Sanford Moeller, and George Lawrence Stone, made their greatest contribution to drumming by analyzing and codifying the very skills necessary for full-time "doers" to break new ground. Indeed, the pantheon of drumming greats would be far less complete without drummers whose inspiration came from books and teachers, known and unknown.

Tama clinics often pair Billy Cobham with a "teacher type." This other "unknown" drummer fields audience questions with care and turns his or her answers to give every participant some definite technical information to take home. Mr. Cobham, on the other hand, responds to queries with general, sometimes opinion-laced answers.

The best "lessons" are, of course, life's experiences. It is the young drummer's responsibility to sort out these experiences, which may include drum teachers, drum books, idols, and clinics. From this point of view, it's the drummer himself (or herself) who must become the teacher.

It is sad, indeed, if a young drummer loses interest because of the wrong teachers. But it is even sadder when a talented drummer fails to reach his or her full potential because an off-hand remark by an idol convinces him or her that an instructor's guidance is not of value.

John Ruka Wauwatosa WI

MORE HOW, LESS WHO

It would be quite helpful if your publication emphasized more "how to" and less "who." I know you have to sell the magazine, and your bios are expertly done. But too much info about the proper techniques of grips, finger control, warming up, stretching, roll-building, flam execution, etc., is left out, month after month. As a private instructor, player, and former member of the U.S.M.C. Drum Corps, as well as a full-time school music educator, I can assure you that too much information of a technical/calisthenic nature is not possible. There are so many improper methods out there. People look to your publication for leadership in the percussion area. How about meeting those

I cannot overlook your efforts to keep us informed about the MIDI/electronic percussion explosion. Put the same emphasis on basics, and *all* will benefit.

Kevin Simms (No address given) continued on page 104

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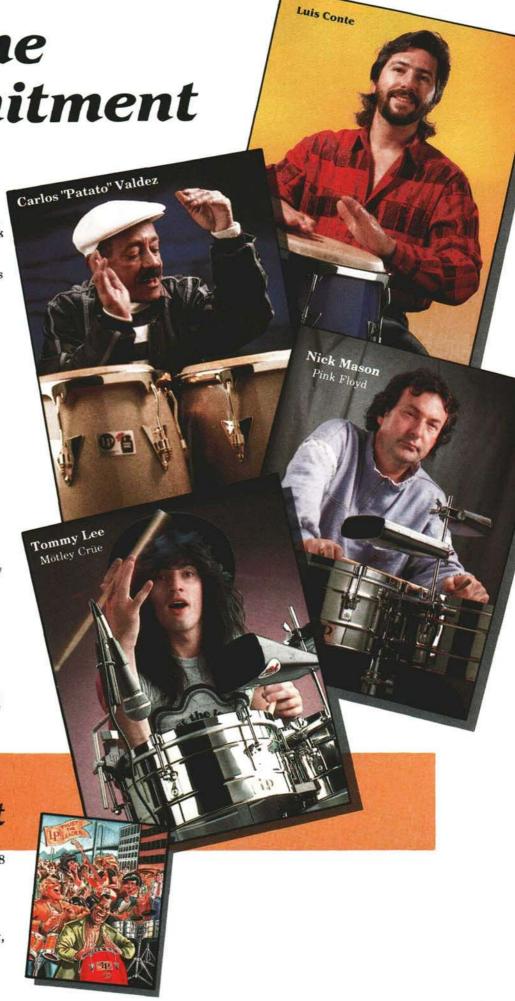
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UPDATE

Detailing his work on George Harrison's latest album, *Cloud* 9, **Jim Keltner** explains that most of the album was done with real drums. "Just For Today," "This Is Love," "Cloud 9," and "That's What It Takes," are Jim drumming by himself, "Fish On The Sand" is him with Ringo Starr, and "When We Was Fab" is Ringo alone.

"They were writing 'Fab,' says Jim, "as the album was going along. Every night after the sessions, they'd play a little bit more on it, and George would sing one of Ringo's fills. At one point, they wanted me to play on it too, but I said, 'No, this should just be Ringo.'"

On side two, "Devil's Radio" is just Jim playing, "Someplace Else" is Ray Cooper, and "Wreck Of The Hesperus" is Jim and Ringo together. "Breath Away From Heaven" is various machines programmed by Harrison, but, adds Jim, "I

played a couple of keyboard parts and overdubbed some oriental instruments and little funny sounds that I keep in my bag."

The album's first hit single, "Got My Mind Set On You," was Keltner's E-mu SP-1200. "One night after the session, I was messing around with it, and we were talking about how some people don't think drum machines can swing," Keltner recalls. "I said, 'Well, let me show you. I can swing on this thing; it's just a matter of using proper dynamics. The SP-1200 has great dynamics.' They said, 'Oh yeah, with the buttons,' and I said, 'Yes, you can do it with the buttons, but there are ways to do the dynamics other than with the buttons.' I showed them, and they dug the beat a lot, so they used it. I think it was Gary Wright who said, 'Doesn't that remind you of that old song, "Got My Mind Set On You"?' So right

away, George started playing the song on piano, and we layed a demo down on it that night. A few days later, they asked me to program it that way. So I programmed the whole thing down and left it on tape, and later on they did the rest of it. It was such an off-the-cuff thing that for it to be a single is pretty mind-boggling.

"The snare is a sample of a 5" Noble & Cooley and a 16 x 22 DW bass drum," Keltner explains. "The whole thing about that little drum beat on 'Got My Mind Set On You' is the sounds. It didn't sound like a drum machine to a lot of people because that dumb little groove is a perfect example of how a drum machine can swing in the right way—if a drummer programs it."

About playing with Ringo, Jim says, "Ringo's great to play with because, for some reason, I think our heartbeats are very similar. He plays a taste back, and I have the tendency to play that way too. The *Ringo* album blew me away because, most of the time, I couldn't hear two drums playing. On this album, it's the same thing; we sound like one guy. All the time we're playing the same stuff. He and I will play fills, and I can tell who is playing what. But as far as the time goes, it's so spot on.

"The only requirement I have playing with Ringo is that I must watch his backbeat hand so I can lay right with it. Generally, I'll let him have most of the hi-hat, because then I won't be pushing him around with the time. That way, the time feels real good, because his time is great. He's played on a few good records in his time," Jim laughs.

—Robyn Flans



As the female half of The Thompson Twins, Allannah Currie is probably best known for her albino-colored hair and her singing/songwriting. But often overlooked are her accomplishments as a percussionist.

Originally from New Zealand, Currie migrated to England in the late '70s. She had begun by playing saxophone, but slowly cultivated an interest in percussion while living in the South London area called Brixton. Allannah admits that she basically learned to play by listening to reggae records, and "just made things up" as she went

along.

These days, her percussive arsenal includes marimba, xylophone, a customized Soundchest, a MIDI drum computer, and a MIDI marimba, which is linked up to a synthesizer. "Each note of it has a wee pad underneath," she says. "It also has a microphone, so you're getting the combined sound of the synthesizer and the marimba. I use that for live work because it's incredibly hard to mike marimbas and xylophones, and have them compete with guitars, drums, etc. There are some commercially made MIDI marimbas around, but they all sound diabolical and look awful."

Allannah says that her role as not only a singer/ songwriter, but also a player makes her very happy. "It suits me enormously because I usually get really bored with things, and I'd find sitting behind a drumkit pretty monotonous. Whereas with percussion, you can change from this to that in one song; you can be constantly on the move, which I really like a lot. Also, at the

time I got into it, percussion was a fairly new thing in English pop music, so there were no rules and regulations about it. You could make things up and use whatever device or technique you felt like using, without anyone telling you it was wrong."

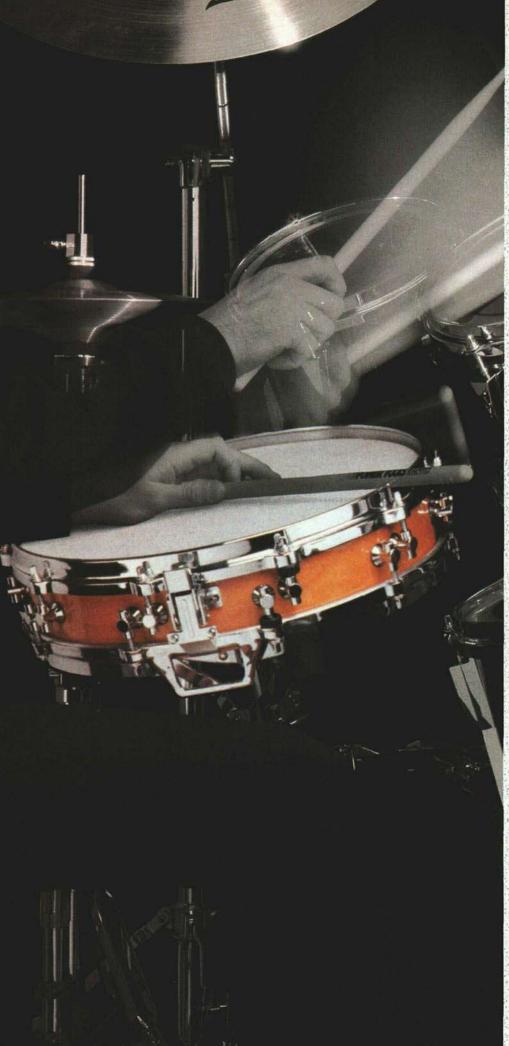
Allannah certainly takes liberties that would be considered radical by some percussionists, going so far as to sample small animals. "On Close To The Bone, we did things like putting frogs in the Fairlight," she says. "On a song called 'Bush Baby'—on the 12" version only—I recorded it using pieces of metal. I went down to the car wrecker's lot, got a pile of different scrap metal pieces, and sampled them into the Fairlight. They really made things interesting."

Currie actually used less percussion on the last LP—the previously mentioned *Close To The Bone*—than she has in the past. "I played a lot of marimba, and as soon as you get into that, you lose a lot on the percussion side. Also, we used a lot more live drums on this one, which gives it a certain feel that often didn't need extra sounds.

"When I do play," she continues, "I tend to make interlocking patterns. I'll go through a whole track and put down one sound, go through it again to add something else, and make the whole thing mesh together into an intricate pattern. In a way, it feels very much like knitting or sewing. But I guess I spend a lot more time on songwriting than playing, so I tend to make up the percussion parts shortly before I have to record them. But it's alright; at least it's spontaneous. It has a dangerous edge to

"Percussion is not one thing, unless you want it to be," Currie summarizes. "If you've studied and you think the only way to approach it is only to do what's been done before, then you're going to be limited. Maybe I sound a bit scathing, but if you think in the limitless terms of sound and rhythm, then the world's your oyster. You can do anything."

—Teri Saccone



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While Steve Reid's past year was spent playing percussion for the full gamut of entertainers on *The Late Show*, this year he is spending the majority of his time with the Rippingtons, except for a few months touring with Supertramp.

"The Rippingtons is my most expressive musical gig," Steve says. 'I get to really play what I feel in my heart. It's a great outlet for me, and there's a lot of camaraderie as well. It's real driving energy-wise, and there are a lot of Latin-type feels. The drummer, Tony Morales, and I have worked together so long now that we interact real well. We're a very energetic band and need a lot of drive from the rhythm section. At the same time, there's an awful lot of imaging and color, and I guess I supply a lot of

that. I do a lot of sampled percussion as well as real percussion, and we did a lot of sound-scapes on the album, like intros to tunes that set up a visual feeling. I'll do that with a combination of real instruments and sampled instruments, like wooden bird calls. On the new album, the title song, 'Kilimanjaro,' starts off where you almost feel like you're in Africa."

The band came about a couple of years ago, quite by accident. "It began with Russ Freeman's Nocturnal Playground," explains Steve, "where he just hired me as a session player. I didn't know him at all at the time. He had a lot of success with that album on the contemporary jazz charts. We got to be real good friends, and he called me up and said he wanted

to put a band together to play this music. We played around town and started to get some success from that, and he got an offer to do another album for a Japanese label. His record company wouldn't let him do it under his name, so we made up this fictitious band name. The name 'The Rippingtons' came about as sort of a joke: If we had a good night, we referred to it as a 'ripping night.' We put the album out [Moonlighting] under that name, and it went to number one in Japan. Then it was released over here. It wasn't even supposed to happen; it just did.

Kilimanjaro came out a couple of months ago, an album that Steve says is far superior. "It's probably twice as good as the first one because we had a lot of time to work on

it. There are more real musicians on the album, too, while the last one was done with quite a number of machines. It's got Vinnie Colaiuta and Jimmy Johnson, along with our regular rhythm section, so the rhythm tracks on this album have more life and energy. I think the writing is stronger and more accessible than the last one, and the production is much better because we had the time to play with it. It's also digital, so the fidelity is better too."

Steve's been doing some producing with Freeman, as well as working on a solo album in the 24-track studio he recently built.

-Robyn Flans

"I'm gonna live or die with this record," says veteran Chicago blues drummer Casey Jones. "I want my piece of the action and my slice of the pie. And you know what? I think this record is what's gonna get it for me."

Casey Jones is talking about his second solo album, Solid Blue, recently released on Rooster Records. Still Kickin', his debut record on the Airwax label, was released a few years ago. Strangely, it was comprised of soul and funk numbers—a striking departure for a drummer who had made his reputation playing the blues with such legends as Howlin' Wolf, Otis Rush, Muddy Waters, Freddie King, Albert Collins, and Johnny Winter over the past 35 years.

"Still Kickin' was a record that I had to get out of my system," says Jones from his home in Chicago. "It was the kind of music that was in the back of my mind then."

But certainly for the past couple of years, it's been the blues, and nothin' but the blues, that has consumed Casey. The evidence can be found on *Solid Blue*. The eight songs that make up the album were written, arranged, sung, and produced by Jones. Of course, he also played drums and percussion on the album.

Songs such as "You Put The Whammy On Me," "Mr. Blues," and "(Tribute To The) Boogie Men" are the best of the bunch. The latter tune, says Jones, "is a song for all the great legends—Howlin' Wolf, Muddy Waters, John Lee Hooker, and the others who made such great contributions to the music we call the blues. Without them, the blues wouldn't be what it is today. Rock, R&B, funk, soul, you

name it—it all comes from the blues."

Solid Blue is an important album for Jones for another reason, too. It marks the end of Jones' career as a sideman. "I'm done playing for other people," says Jones. "Now I'm playing for myself. I'm not looking back, just forward."

Jones claims that he already has enough new material in the can for two more blues albums. "It's just a matter of getting back into the studio," he says. Presently, he's in the process of putting together a Chicagostyled blues band that he'll take on the road to promote *Solid Blue*.

According to Jones, his plans are to step into the U.S. and Canadian blues circuits this spring and summer, and then travel to Europe and Japan, where, says Jones, the blues market is bigger than in

the States. "I don't know why," continues Jones, "but over there in Europe, and in Japan, too, they just seem to have more respect for hard-drivin' blues."

It is Jones' intention to get blues fans everywhere to respect his new role as a solo artist. "I'm ready to go everywhere I have to in order to get people to hear my record," he says. "This is one of the most exciting things I've done in my career. I'm going to make the most out of it."

Jones will handle all the lead singing chores in his new band. He'll also take along a second drummer who'll play when Jones is out front, leading the group. "If you think I'm a pretty good blues drummer," smiles Jones, "well, you got to hear me *sing* the blues."

—Robert Santelli

Eddie Bayers doing record dates with Ricky Van Shelton, Lori Morgan, K.T. Oslin, Sweethearts of the Rodeo, Jill Collier, Keith Whitley, Baillie & the Boys, Loretta Lynn, Larry Boone, Janie Fricke, Paul Overstreet, Waylon Jennings, Ronnie Milsap, Dan Seals, Jim Glaser, Mark O' Connor, a duet with Earl Thomas Conley and Emmylou Harris, and a Judds track for a CBS TV special. Tommy Wells on Jonathan Edwards' new album. Roger **Squitero** playing percussion

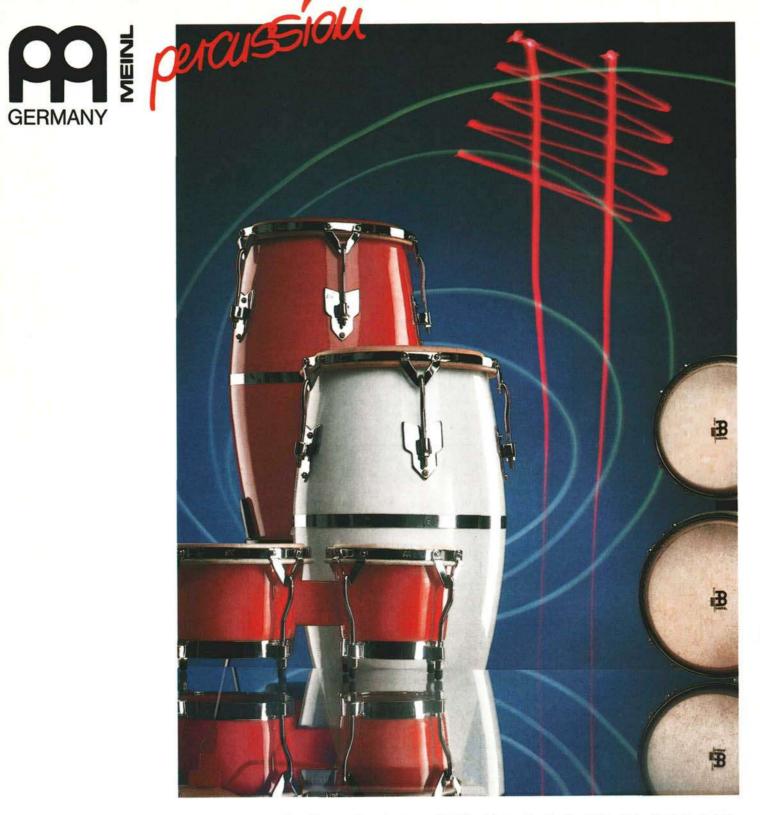
with Al DiMeola, in Europe until mid-May. He can also be heard on Michael Franks' The Camera Never Lies and Dave Samuels' newest album (with Tommy Brechtlein on drums). David Wood is on tour with the Platters, after recently touring Japan with Rodney Young. Wood has recently completed work on a new album with Mahrud, a big band based in the Boston area. **Glenn Hebret** on the road with Eddy Raven. James Stroud is on Raven's new album. **Dennis Diken** on the

Smithereens recently-released album. Jamie Oldaker was recently on the road with Ace Frehley. Jon Farriss on tour with INXS. Alan White recently on the road with Yes. Steve Wacholz on tour with Savatage. Mason Treat currently on the road with John Anderson. Marvin Kanarek can be heard on the Bonedaddys' recently-released album on Chameleon Records. He has also done some recent tracks for Janis Ian and Rhonda Kye Flemming, a track for a new

artist by the name of Jocko, and he co-wrote and played the title track "The Killer Groove" for a film called *Death Spa*. Percussionist **Sam Rodriguez** recently finished some dates with Anita Baker. **Don Harvey** is currently playing with Martha Davis. He is also in Charlie Sexton's band, having recently toured and recorded with him. **Jeremy Dreesen** was recently seen on Showtime's Classic Rock 'n' Roll Reunion behind Gary U.S. Bonds, Lou Christie,

continued on page 105





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ASK A PRO



JOE FRANCO

Q. I saw you play with Twisted Sister recently, and really enjoyed your playing. Your solo blew me awayl I'd like to ask you two questions: First, I'd like to know how you got the backwards snare effect in the song "Wake Up." It sounded exactly like the effect on the album. Second, could you possibly explain some of the patterns you play that mix your hands with double-bass playing during your solo? They sounded unique.

Mike Sharkey Bala Cynwyd PA

A. First of all, thanks for the compliments. The backwards snare effect was a sample of a snare drum with a long decay that was digitally reversed—that is, played from the end of the sample to the beginning. This effect could also be achieved by recording a drum in an ambient room and then turning the tape around. Since we used a backwards snare sample on the album, I was able to use the same sample and trigger it with a pad for the live show.

Some of the hand/double-bass combinations that you heard during my solo were probably those that mixed 16th notes played with my hands with 16th-note triplets or 32nd notes played with my feet. I often use the following two motifs:



By applying various phrasings to these combinations, you can come up with lots of unique patterns. You can also vary the patterns a lot by playing the "hands" part on different combinations of drums. Here are a few for you to check out:



NICKO McBRAIN

Q. I saw you on Maiden's *Powerslave* tour and noticed that you played what sounded like chimes on "Hallowed Be Thy Name." But you didn't have orchestral chimes on stage! What instrument did you use?

Vance Taggart Sierra Vista AZ

A. As a matter of fact, I did use orchestral chimes! I had them set up behind me, in a

rather unusual way. Those chimes are about six feet long, so I had a special stand made up for them and three holes drilled in my riser. Each chime was lowered down into one of those holes for about half its length. Each hole had felt inside to keep the chime from knocking against the wood, and the microphone for the chimes was underneath the riser. You didn't see the chimes because they didn't extend up very far behind me.

TROY LUCCKETTA

Q. On Tesla's self-titled debut album, your drums sound absolutely incredible—especially your hi-hat and snare. You mention in the credits that you use Gretsch drums; can you give me the sizes? Would you also detail the brand and sizes of the cymbals you used, your tuning techniques—including head selection—and your miking setup? Finally, I'd like to know if you use the same setup on the road. Congratulations to the entire band on a scorching debut!

Jerrybob Metzger San Diego CA

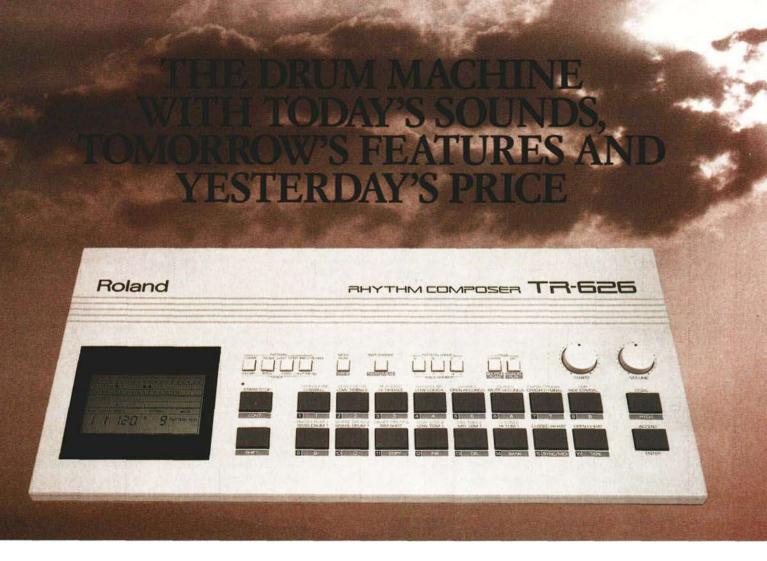
A. First of all, thank you for the compliments. The hi-hats I used on the record are the same set I have used for the last four years: a set of 14" Zildjian Heavy Rocks. Unfortunately, that pair cracked recently. The rest of the cymbals were also Zildjians, in the following models: 21" Rock ride, 18" Rock crash, 19" Rock crash, 20" medium crash, and a 22" China Boy Low.

The drums on the album were Gretsch, in the following sizes: one 16x24 bass drum, two 10x12 and one 10x14 rack toms, and 16x16 and 16x18 floor toms. I play all my drums double-headed, and tuned pretty evenly from top to bottom. The snare drum was a Tama 6 1/2x14 rosewood snare tuned fairly tight-but not choked. I use all Remo heads, with coated Emperors on the top and Ambassadors on the bottom of all the drums except for the bass drum, which has a clear Emperor. I should let you know that I have switched to Tama drums since the album was made, and am using them on the road now.

The mic's used to record our album consisted of Sennheiser 421 s on the top and bottom of each tom—with reversed phasing—Shure SM57s, Electro-Voice RE20s, and Sennheiser 421 s on the bass drum—depending on the song—C251s as overheads, and Telefunken room mic's placed about 25 feet away to catch the bounce off the walls. As far as what I'll use on the road, I'm still in the experimental stage, so I guess we'll have to wait and see.

Because I only used the chimes on the very opening of "Hallowed Be Thy Name," it seemed silly to have them set up all the time. So what actually happened was that my drum tech, Steve, would put them up during the song before "Hallowed." I'd just turn 'round when I was ready and there they were! Then Steve would take them away again as soon as I was finished with them and have them packed up before we even finished the show!

MODERN DRUMMER



Assuming you haven't already heard its incredibly low price, the first thing that will impress you about the new Roland TR-626 Rhythm Composer is the sound. We went

back to the studio to create all-new highresolution PCM samples of the finest percussion instruments to give you the latest in today's sounds. And that's just what you'll find on the TR-626: round woody-sounding basses, tight full snares (even including a gated-reverb snare) toms deep enough to please a Phil Collins, clear, vibrant cymbals, and the most complete selection of latin per-

cussion instruments that'll really add some spice to those dance tracks. Thirty digital samples altogether, and each one is tunable as well as level programmable.

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strument samples, stereo mix, tape sync, MIDI sync and trigger out. Finally, in a fit of nostalgia, we threw in a price



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with some really new ideas of sounds, features and price is positively revolutionary. See and hear the TR-626 today at your Roland Dealer. *RolandCorp US 7200 Dominion Circle, Los Angeles, CA 90040 (213) 685-5141.*



'S QUESTIONABL

Q. I am seeking some advice regarding a situation I am going through with my band. I'm 19, and have been playing the drums for ten years. I've been an avid fan of acoustic drums all of my life, but my band has just asked me to sell my acoustic set. They say, "It's the '80s now. We have to keep up with the times, and that means selling your '1970s' drums and getting a '1980s' sound!" I told them that I can't. The feel of an acoustic drum is what I love and what I feel comfortable playing. They told me that, with time, I'll get used to the feel of electronic drums, and that the sounds will be so much better. I've played electronic drums, but I can promise my band—and myself—that I will never be as good a drummer if I go totally electronic. What do you suggest I do?

A.C.

San Gabriel CA

A. Luckily, due to the advancements in electronic percussion over the past couple of years, your situation does not require you to make an "either I or" choice. If you like the feel of acoustic drums, and your band wants the sounds of electronic drums, the logical solution is triggering. You can invest in a few of the many triggering devices designed to attach to acoustic drums in one method or another, and connect them to the electronic sound source of your choice. This will enable you to enjoy the best of both worlds: electronic sounds, and acoustic feel (and sound).

This suggestion is, of course, based on the assumption that you agree with your band that electronics are essential to a "1980s" sound. That may depend entirely upon the style of music your band is playing. If you re doing Top-40, dance-club music, synthpop, or similar styles, electronics are an essential, identifiable ingredient. If you are playing more straight-ahead rock, metal, C&W, jazz, etc., electronic sounds may not be as necessary. While electronics are certainly used in many of those fields, it is generally for enhancement purposes, to "deepen, enlarge, fattenup," or otherwise modify what are still basically acoustic drum sounds. The electronics are not used to create obviously "electronic" sounds. You may or may not need that enhancement for your own gigging purposes.

Q. I would like some information on ordering audio and video instructional tapes.

> H.H. Lynn MA

A. Watch for MD's On Tape department for information and reviews on recent audio and video releases. In the meantime, instructional videos are offered by DC I Music Video, 541 Avenue of the Americas, New York, New York 10011; Star LickslNoma Video, 2340 Sawtelle Boulevard, Los Angeles, California 90064; Hot Licks Productions, P.O. Box 337, Pound Ridge, New York 10576; and M&K Productions, 601 Bunker Hill Road, Harleysville, Pennsylvania 19438. You can write to any of those companies for their catalogs and price lists.

Many drum books now include audio cassettes as accompanying items. There are too many to list here; we suggest you contact a music store that carries a good selection of drum books and ask them to check their catalog for book/tape combinations. Additionally, many educational production companies offer their tapes/books/programs for sale in MD; check both the regular and classified advertising in this and future issues for possible sources

Q. I am very interested in going into a drum corps. But I'm having difficulty obtaining information on how to join. Could you please give me the address for Drum Corps International so that I can write to them for the info I need?

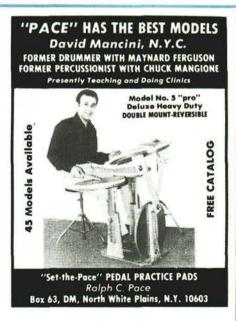
> C.M. Lufkin TX

A. You may contact Drum Corps International (DCI) at 719 South Main, Lombard, Illinois 60148, (312) 495-9866.

Q. I'm in the market for one of those new bar rack systems for my drumset, which would replace my floor stands. All of the models I've seen have three straight sides. What I would prefer is a 180degree semicircle. Do you know of a company that makes such a system?

Gastonia NC

A. To our knowledge, no company is currently manufacturing a semicircular drum rack. However, many of the rack systems involve modular or component parts that can be custom-combined to suit any drummer's needs. It might be possible to create a sort of "flatted circle" design using a number of short lengths of pipe and appropriate connectors. This would be a compromise, but might come closest to the design you propose.





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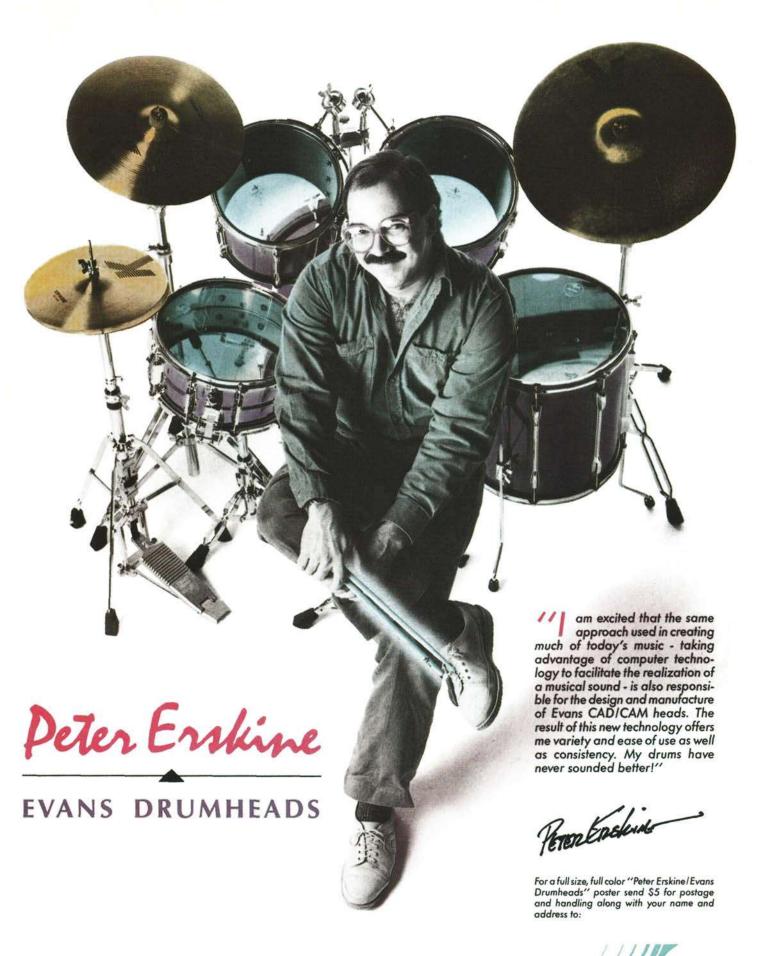
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Jeff Porcaro



Pearle

Jeff Porcaro is considered by most drummers to be one of the very best, with a style and sound so innovative that he has come to be known as a master in the studio. Either on the road or recording with TOTO, Jeff will settle for nothing less than the best sounding drums he can find. And that sound comes from Pearl.







As it turned out, I found David Van Tieghem to be a very serious musician with quite a list of accomplishments. As a performer, Van Tieghem has shared his percussive expertise with minimalist composer Steve Reich, having spent five years in Reich's ensemble. Van Tieghem has also performed and recorded with Laurie Anderson, and has appeared in her performance movie Home Of The Brave. On drumset, he performed with Peter Gordon in the Love Of Life Orchestra, where he received high praise for his unique approach to the drums. Van Tieghem has also worked with David Byrne, Brian Eno, Ryuichi Sakamoto, Jerry Harrison, Chris Spedding, Garland Jeffreys, Nona Hendryx, and Talking Heads, among others.

As a composer, Van Tieghem's unique style of Combining drums and percussion with

hi-tech, computerized electron-

ics has brought him

to the

attention of many music authorities. Such noted choreographers as Twyla Tharp, Elise Monte, and Wendy Perron have all commissioned works from Van Tieghem. He has also been commissioned by the Pennsylvania Ballet, the Boston Ballet, and National Public Radio to write original scores.

As a recording artist, Van Tieghem has two solo records to his credit, with a third on the way. His first album, These Things Happen, was the soundtrack for Fait Accompli, a work commissioned by Twyla Tharp for her dance company. This piece was performed in London, Los Angeles, and finally on Broadway. Van Tieghem's second album, Safety In Numbers, was released in 1986 on the Private Music label. In his Modern Percussionist review of Safety In Numbers, Richard Egart said, "Through overdubbing and MIDI, Van Tieghem incorporates everything from marimba to synthesizer, and from scrap metal to Macintosh computer. It doesn't sound like a traditional 'percussion record, but this is what percussionists are capable of now, and Van Tieghem is setting a fine example to follow." In addition to all of his "serious" recorded material, Van Tieghem recently released a dance-club version of the seminal '60s drum-solo number, Iron Butterfly's "In-A-Gadda-Da-Vida" (on Twin Tone records).

Another dimension to David Van Tieghem's career is his solo percussion performances. Back in 1977, he first performed "Message Received...Proceed Accordingly (A Man And His Toys)," which initially began as an improvised solo, and has evolved into a performance art piece involving prerecorded tapes, percussion, dance, and a bit of comedy. To quote a press release on a Van Tieghem show, "In performance, he combines a sly sense of humor with an almost obsessive delight at pounding on anything around him (including toy drums, balloons, wind-up dolls, and an endless array of other bizarre contraptions)." This show has been so well received that Van Tieghem has been invited to perform it at a variety of places. He has toured Europe and Japan, as well as playing the States. He has performed in rock clubs, art museums, and at Carnegie Hall, has toured the Soviet Union, and has also appeared on MTV and Late Night With David Letterman, performing shortened versions of his solo piece.

One other area that David has worked in is video. As one might expect from his music, Van Tieghem's videos are unique. His most recent video project, "Galaxy" (based on the song "Galaxy" from the Safety In Numbers album), is an amazing visual experience. It was the first music video to be shot entirely with a digital video-tape machine, as opposed to the standard analog type. With digital video, live action and animation can be interwoven without limitations. Peter Caesar, executive producer on "Galaxy," said, "Digital video processing uses a different methodology that's far more versatile than analog. No matter how many layers or passes are required, the resolution is unaffected. Hundreds of eels of singleframe animation were composited without generation loss." With all of this state-of-the-art video capability combined with Van Tieghem's creatively percussive ideas, the "Galaxy" video is like no

music video you've seen before.

A brief synopsis from the producers of "Galaxy," goes like this: "He drums his way through scenes smashing lightbulbs, balloons, etc., all in sync with the music...He enters new dimensions of reality while the world around him seems different...He takes out a contract on everything in sight, striking signposts, buildings, toys, mobiles...An etch-a-sketch design he draws comes to life and he dances across the toy that created him...He can't escape...In his living room, he performs to the rhythm he can't get out of Ms.

head...An ultimate zoom from infinity shrinks his house, the town and the state of Texas, then pulls back to a map of the U.S. The continent recedes to planet earth and then to

the universe, which he captures on the tip of his mallet...Transported, he walks down an empty road lined with percussion instruments instead of telephone poles...In 'Drum City,' the 'Galaxy' composer finds home.'

It's pretty clear that David Van Tieghem is a musician of many talents. The one consistent thing that I found in all of his different musical endeavors is his immense creativity. David Van Tieghem looks at music a little bit differently than the rest of us. Even though I was a bit apprehensive about interviewing a "demonically-inspired rhythm master," the following chat I had with him was well worth it.

WFM: Why percussion?

DVT: That's a good question. Evidently I asked my father for drum lessons when I was about 12. I think he said, "We'll see."-I sort of forgot about it, and then he came back to me and asked if I was still interested. So I said, "Sure!" I took lessons at a music store from a guy who was actually a real estate salesman. He hated rock music, so I just learned some very basic things from him. He didn't think much of Led Zeppelin, and that was the kind of thing I wanted to play. So after a short while I quit

I taught myself to play drumset by playing along witti records and forming groups with friends of mind. I started with just a snare drum, played the walls for cymbals—there's an area of black marks on the walls [laughs]—and I'd tap my feet. Eventually I did get a complete set, but I did that until I was about 16. That's when I discovered New Music and electronic music from various places. My father got a job doing album covers for a company called Desto Records, and he brought home a whole bunch of music by composers like Stockhausen and Xenakis. I also read an article on Stockhausen in Rolling Stone, of all places. At that same time, Steve Reich started doing his concerts. I began to realize that there were all kinds of music and sounds out there besides rock, and I got very excited about it.

A friend of mine that I grew up with, Jim Sapporito was also a drummer. He had started studying before I did. He now plays for Broadway shows, and he used to be the percussionist at Radio City Music Hall. When I was 16, he told me about a teacher named Justin DiCiocio, who now teaches at the LaGuardia High School Of The Arts. Jim told me that Justin was teaching at the same store that I had studied at before. So I started studying with Justin, and I really got focused on music. Up to that point, I didn't really know what I was going to do after high school. I realized that all I was doing was listening to music or playing it. Justin made it clear to me that I *could* make a career out of music.

WFM: How did your parents feel about you pursuing music as a career?

DVT: My parents were very supportive. I don't think they expected me to become a musician, but once they realized that it *Was what I wanted to do, they got behind me. Justin also talked to them and gave them the reassurance that I could do it. They bought me a marimba and stuff like that.

WFM: At what point did you decide to start studying more "legit"

DVT: When I was studying with Justin. I decided that, after thigh school, I wanted to go to the Manhattan

School Of Music because it had a better reputation for contemporary percussion than,

say, Juilliard or someplace like that. That's what I was interested in. I wanted to study with Paul Price and work in his percussion ensembles, which had a good reputation.

I knew I would have to be proficient at the normal percussion instruments, so in order to get into the school, I studied timpani with Justin. He also changed grip from traditional to matched. I learned what I needed so that I could audition for Manhattan. WFM: It sounds as if you weren't that interested in< becoming a classical percussionist. DVT: No, not really. I had been exposed to that kind of playing a little bit in high school and college. For me, playing in those types of situations was not that rewarding. My last real orchestra jol consisted of my playing on one piece. I had to count something like 126 measures of rests and* play one little xylophone lick. And, of course, during the performance I lost my place! [laughs] I knew that wasn't what I wanted for a career in

> As soon as I started going to school in New York City, I^{net} a lot of people who were doing

different things with percussion. Jim Preiss, one of the instructors at Manhattan, was playing with Steve Reich. I went to every concert of Steve's for four years before I finally called him up and asked him if he needed any players—and he did!

WFM: Backtracking for just a second, how long were you at the Manhattan School Of Music?

DVT: Three years, but I had been lis-



school. I joined his group in 1975, during the time he was writing his *Piece For 18 Musicians*, I stayed with Steve for five years.

WFM: How often did you perform with Steve Reich's group?

DVT: Back then we performed a lot, because there weren't too many other people interested in playing Steve's music. So, for Steve to have his music played, he needed his own group. Now things are different. Back in the mid to late '70s, there was still some resistance to the repetitiveness of Reich's music. When I was with the group, we did a few tours of Europe and the United States, and the group stayed fairly busy.

WFM: Knowing the nature of Reich's music, I can't imagine what an audition would be like to join his group.

DVT: Basically, I went down there and he and I just played a few things together. He wanted to see how my time was. We played together, and then he phased against me to see how I handled it. Playing in the group was really an incredible experience. It gave me the opportunity to work with people like Bob Becker, Russ Hartenberger, Glen Velez, and Jim Preiss. It was great.

WFM: What types of things did you learn from working in this situation?

DVT: Well, I'm sure it had a great impact on me. I was drawn to the music already anyway, so I enjoyed it very much. It certainly boosted my confidence, and seeing the way these musicians worked taught me a lot. It also gave me courage to pursue my own ideas as well. Steve, along with so many of the people that I've worked with, tried to do things that no one else had come up with before. It helped me to have faith in my own weird

While I was at this festival, I talked to a woman who was involved in an experimental dance company. I had an interest in dance and movement, so she started working with me. This really helped me to become comfortable performing with my body on stage, and I had wanted to relate movement to percussion playing for a while.

The dance world has been a really good connection for me. I mean, it used to help me survive. I made money accompanying dance classes at N.Y.U., and since that time I have been commissioned to write scores for dance.

Besides percussion, I stayed involved with drumset in different rock 'n' roll situations as well. There was a point, between 1975 and 1977, where I sort of quit playing drumset and concentrated completely on percussion, because at that time I wasn't interested in much of the music that was happening in the pop world. Around '77, when punk and new wave started happening, I had a renewed interest in the drumset. I ended up getting involved with much of that world, playing in bands that did that type of material. During that time, I worked with Peter Gordon in The Love Of Life Orchestra.

WFM: In a review of your drumming with The Love Of Life Orchestra, you are described as the best art-rock drummer in New York. That's quite a statement. What was it about your playing that drew such high praise?

DVT: Boy, I don't know! I think that getting away from the drumset for a couple of years, while I was just doing multi-percussion type things, really got me excited about playing drumset again. Also, I was able to bring a lot of the things that I had learned from my experiences with new music and avant garde music to the drumset. Those influences allowed me to approach the kit a little differently. I think some aspects of my playing, like my fills, were a little different as well.

WFM: Can you describe the type of music that The Love Of Life Orchestra played?

DVT: It was instrumental and at times danceable; I wouldn't say disco, but the beat was very important. It had a hard edge to the feel. The instrumentation varied. It started out as a 12-piece group, and then reduced down to just a duet with Peter and myself. During the last few years of the band, it was a quintet, with sax/

20 MODERN DRUMMER

keyboards, two guitars, bass, and drums. I've always enjoyed being in a band situation.

WFM: Who were the drumset players that influenced you?

DVT: Bill Bruford was a big influence at the time. Nobody was doing the things he was doing. I think Ringo had an influence, too. I listened to so many different people that it's difficult to name specifics.

WFM: One of the things that you are the most well known for is your solo performance piece, "Message

Received...Proceed Accordingly (A Man And His Toys)." How did that get started?

DVT: It started in 1977. There was a music series held at a loft down in Soho, and I was invited to share half of a program with another guy. I didn't really know what to do for the performance, so I decided to bring all of the things that I had been collecting over the years and improvise something. Surprisingly enough, it was a success. I decided to keep improving it, and performing it wherever I could.

The solo began to evolve into a performance piece. It included some dancing at the end, which was an extension of the percussion playing that I had done before. I started using prerecorded tapes that I would play along with, and the solo became more and more structured in regard to the order of instruments to be played.

WFM: So it was completely free-form at one point?

DVT: It was. I used to just show up with my equipment; I can't believe I ever did that! [laughs] It took a lot of nerve. Certain patterns started to emerge, and I started incorporating humor into the show. When I first started performing the piece, people would kind of laugh at some of the things that I was doing, just because it looked funny. I was being so serious about it, but then the response made me realize that there was a whole visual element involved that I could use.

The performances became more theatrical, and I was using visual puns to make it fun. The actual things that I would play on the ashtrays, bowls, or whatever, were still basically improvised. I didn't have a score in front of me. However, I did have a list of instruments to follow so that I wouldn't leave anything out. It just continued to grow over the years. With every performance new ideas found their way into the show.

WFM: How long does a performance last?

DVT: The longest performance I ever did was about an hour and 45 minutes. Now they last about an hour and 15 minutes. I've also done four- and five-minute versions of the solo. I'm currently in the process of developing new material for it, because I have performed it extensively in the New York area. Last summer I performed the solo in the Soviet Union, and I have taken it to Europe. It has kind of reached a plateau where it's basically the same piece, so I'm working on updating it now.

WFM: How do you explain the huge success that you've had with it? The list of places that you have performed it is quite extensive as well as surprising.

DVT: I'm surprised myself. It just sort of took off. I really don't promote the show, either. In most cases, I'm invited to perform. Some tours have been set up, but mostly it comes to me. I've been incredibly fortunate to be asked to perform it in certain situations that have given me a lot of exposure.

The solo seems to work for any type of audience. There's no language barrier or age limitation. I can perform at a museum or at a rock club. I was fortunate to perform it on David Letterman's show a couple of years ago. I did an abbreviated version of it.

WFM: How did you get started as a composer?

DVT: Since I never really studied composition, I never felt like I

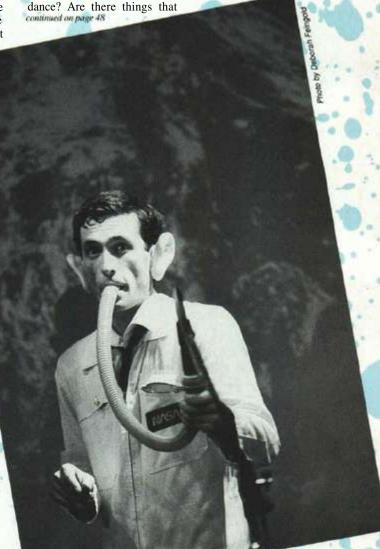
could call myself a composer, even though I was writing a lot of material for my solo show and making tapes of ideas. I was composing, even though it was by the seat of my pants. I would write what seemed correct to me.

Then choreographer Twyla Tharp called and wanted to commission me to do a score, and I realized that I couldn't turn it down just because I didn't feel that I was a real composer. It was a challenge. I was given a large budget to record the piece. I had a lot of ideas before that and a good amount of studio experience from my work with Peter Gordon. So this commission really forced me to trust my own ideas and be creative. I felt it waS like going to composing school or something. It really changed my life. After

that, I just wanted to keep recording more and more.

That score was released on album by Warnef Bros., and it gave me a lot of exposure. It led to* more dance commissions, including the Boston Ballet and the Pennsylvania Ballet. Those generated a lot more recorded material.

WFM: How do you go about writing for



You have to admire Bill Berry's outlook on drums, rock 'n' roll, and life in general. Here he sits in the rear of R.E.M.'s classy tour bus a few hours before he and the rest of the band will take the stage at Rutgers University in New Brunswick, New Jersey.

"I'm enjoying it all," he says. His hands are casually folded on his stomach, and he's stretched out across his seat. He stares out the window where the university's trees are awash in autumn color and co-eds dash to class.

"No one in the band ever thought we'd see this kind of success," he continues. "We all realize how lucky we were and still are. There are a lot of bands that do what we do, and there are a lot of drummers who are better players than I am. But I don't know; something sort of clicked for us. It's a great feeling to know your music has had an impact on people. I'd like it to go on like this forever."

And why not? After years of across-the-board critical acclaim, R.E.M. is now experiencing the sweet taste of commercial success, too. The band's most recent I.R.S. album, Document, is a hit—and not just with rock critics, either. The album is R.EM.'s biggest seller ever. Most important, though, R.E.M. was able to pull off this commercial coup without sacrificing any of its hearty individualism and penchant to play what it pleases.

So of course Berry is enjoying himself. After all, it wasn't that long ago that he enrolled at the University of Georgia to escape the grip of rock 'n' roll. He figured he'd be an accountant or something, and find a job that was saner than sending out backbeats on

a worn and weary snare drum.

What Berry found at the university was-surprise!-rock 'n' roll. Along with fellow students Peter Buck, Mike Mills, and Michael Stipe, Berry formed R.E.M. to play some parties and local beer joints, and "to see what happened." Soon the boys were skipping classes on Fridays and Mondays, and college took a backseat to music. R.E.M. became a band worth sacrificing Berry's notions of numbers, calculators, and ledgers.

It was the indie release of the single "Radio Free Europe" in 1981 that caused critics to fall head over heels for R.E.M. The song's unique texture and folk-rock feel enabled it to place high atop many "best of" lists that year. Then came the EP Chronic Town, followed by the albums Murmur, Reckoning, Fables Of The Reconstruction, Lifes Rich Pageant, and Dead Letter Office, the latter a collection of B-sides and outtakes. Through them all, critics have done nothing but encourage and support the recording efforts of the band. That is why Berry says R.E.M. was "lucky."

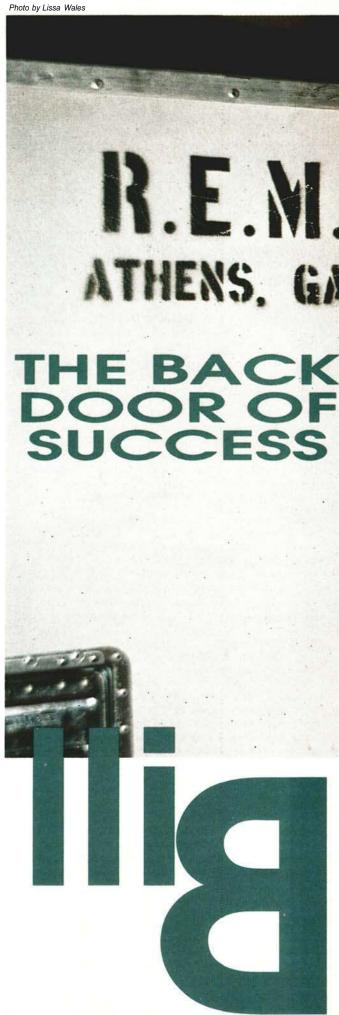
But there certainly was more to R.E.M's success than luck. As a rhythm team, bass player Mike Mills and Berry provided the solid groundwork necessary for Stipe and Buck to make direct contact with their ever growing legion offans. The material they produced in the studio turned into potent reflections of what a classicallystyled American rock 'n' roll band ought to sound like in the '80s.

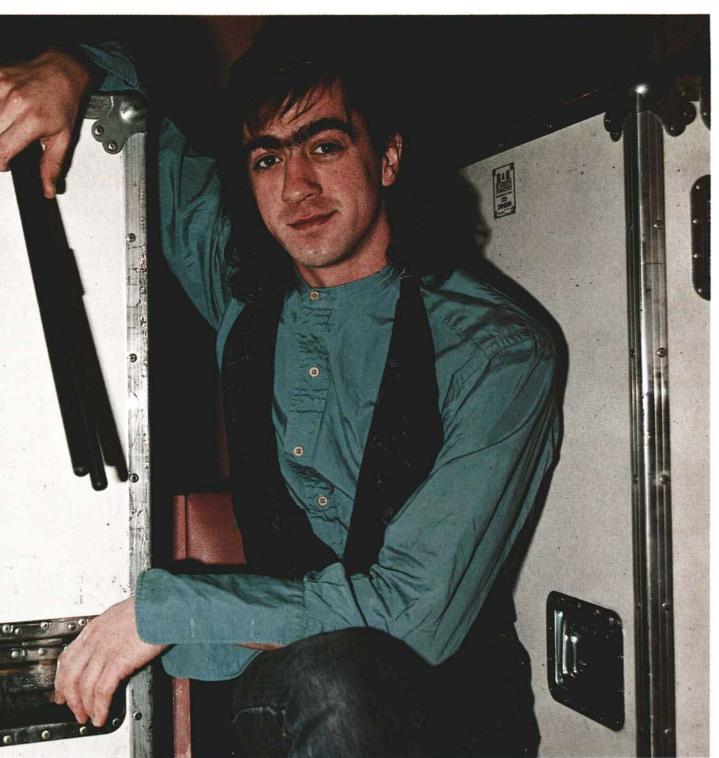
Bill Berry's role in R.E.M.'s success has been more than just that of drummer. In the early days he managed the band and took care of all their bookings. He's also a songwriter and, with the others, shares in the band's songwriting credits. "R.E.M. is a democracy," he says. "And it works."

What also works is Berry's cool, detached demeanor. He seems far away from the hoopla, miles from the rock 'n' roll hysteria that often accompanies a band's rise to the top. As a drummer, he shuns electronics, and he hardly considers himself a stylist. He's not a student of his instrument. Instead, he's a basher and a beater who considers emotionalism when playing drums far more essential than technical precision.

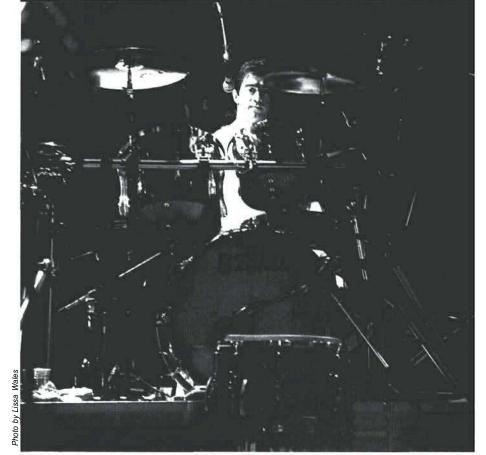
Throughout the conversation, Berry spoke candidly and simply about his life and career. He is undoubtedly accustomed to talking into a tape recorder; he does two or three interviews a day when the band is on the road. But, as he says, "They're short and quick. Ten minutes and you're done. You don't really give much away;

But this time there was plenty of time to get to know Bill Berry.





by Robert Santelli



RS: Ever since R.E.M. came onto the rock scene a few years ago, the band was considered at the vanguard of the roots rock or "new" American rock movement. Critics wrote how the band brought back ideas in American rock 'n' roll that seemed long forgotten.

BB: I don't think any of that is true; I just think we were really lucky. That's how we look at our success. There are a lot of bands out there that are doing what we're doing, musically. Some bands, like the dBs, were doing that kind of musical thing before we were. We don't feel like we spearheaded a movement, or anything like that, although I know a lot of people, including the rock press, think we did. But I guarantee you a lot of your groups coming out today don't want to sound like R.E.M. We're the last band they want to sound like. I mean, who really wants to be compared to R.E.M.? It's been done so much lately. And I'll tell you, we're starting to feel a little resentment from other bands.

RS: You say that R.E.M. was lucky. In what way? Do you mean you were in the right place at the right time?

BB: Yeah, that's it. We were from the Southeast where, at the time, big bands didn't tour. Nobody was doing the kind of stuff we were doing, at least not down in our neck of the woods. For two years, we played the club circuit of Georgia, North and South Carolina, Tennessee, and Alabama. We played that smoky biker-bar circuit, and we hit really generous audiences. They didn't know what to expect, but they were so happy a band was coming into

24

town. Because of that we were stars almost overnight in the Southeast. That kept us going. Then we started putting out records to get better club dates. Finally, our manager sent our first single ["Radio Free Europe"] to some college radio stations, plus a few record companies and critics. The song wound up on Robert Palmer's Top Ten Singles list of 1981 in the *New York Times*. It was the only independently-released single on the list. That was luck. We literally put that record out to get better gigs. It's been great ever since.

RS: R.E.M. achieved critical success long before commercial success. Did that bother you or other members of the band?

BB: No, that didn't bother us at all. For us, any success we have with records is gravy, because we never expected it or counted on it.

RS: With *Document* you certainly have achieved commercial success. What do you attribute that to?

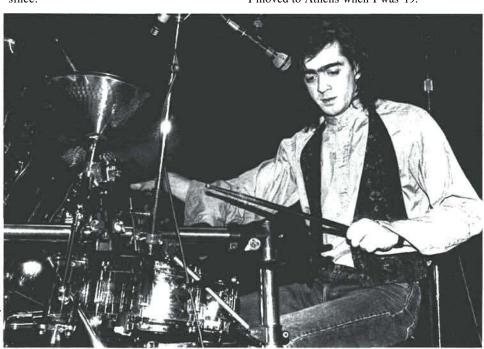
BB: We have a core of fans that just keeps growing. It's gotten so big that radio can't deny us anymore. And once you get regular radio play, commercial success usually isn't far behind. Plus, our songs are better than they were three or four years ago.

RS: You came out of Athens, Georgia, the town R.E.M. still calls home. Does the band see itself as a Southern rock 'n' roll hand?

BB: We do. We're a Southern band because we're from the South. And we're not ashamed of being Southerners; we're proud of the fact. None of us were born there, but all of us will retire there. There's an attitude about being a Southern band. It used to mean being like the Allman Brothers and the other Southern boogie bands. In that sense, we're not a Southern band. But I think we're pretty true to the musical heritage of Southern rock 'n' roll. We play good rock 'n' roll and, like most Southerners, we're easy going and don't usually get uptight. We could move to New York or L.A., but we wouldn't. We like coming back to Athens to get our sanity. We'd be a different band if, say, we came out of Minneapolis.

RS: You said you're not originally from Athens. Where were you born?

BB: I was born in Duluth, Minnesota. My family moved all around the Midwest and wound up in Macon, Georgia when I was 14. I've been living in Georgia ever since. I moved to Athens when I was 19.



MODERN DRUMMER

RS: When did you begin your interest in the drums?

BB: I'd like to say that playing the drums and being a rock 'n' roll drummer were big dreams I had for as long as I can remember—but they weren't. I was a fan of music ever since I was a kid. My older brothers and sisters listened to Motown and the Beatles. But I never considered the possibilities of being a musician. Back then I thought that was what others did. There were enough musicians and bands out there. Music didn't need any more of them. That's the way I thought. But when I was in the 4th grade, the principal of my school asked the class if anyone was interested in joining the school band. I joined up because, for me, it was a chance to get out of class. It was nothing more than that, and that's the truth. So, I took the aptitude test that measured your musical inclinations or whatever, and I passed. So the school gave me like three days to decide what instrument I wanted to learn. I picked the drums because it was the only instrument in the school band that had anything in common with rock 'n' roll. I was in the marching band and the pep band. I wasn't into sports. I played in the school band director's country-club combo. I'd make about 60 bucks a night. I also played in the orchestra for the local theater group.

RS: Were you thinking about making music your career back then?

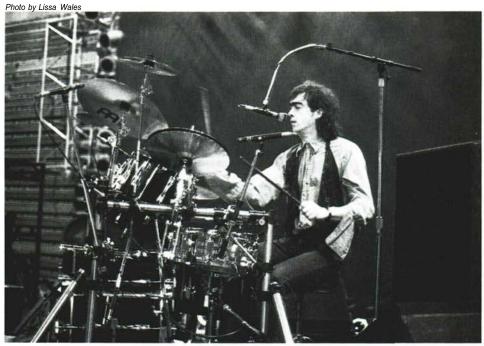
BB: I still thought it was a pipe dream. It was something I did at the moment. I never thought playing drums was, for me, a thing for the future. Mike Mills and I were in a band together back then called Shadowfax [no relation to the Capitol Records band Shadowfax]. We played proms and dances, and were "semi-stars." It was a pretty big thing for us.

RS: What drummers were you listening to back then? Which ones had an influence on how you played?

BB: I always thought Ginger Baker was cool. I listened to Blind Faith a lot. I also loved the Iron Butterfly drum solo in "In-A-Gadda-Da-Vida." I think I learned that whole solo. At least I tried to learn that whole solo.

RS: I heard somewhere that you quit playing the drums for a time.

BB: That's true. I graduated high school in 1976 and put down my sticks. I sold my drums and went to work for a booking agency that booked all the Southern rock bands who were hot at the time. That was a great job. I worked at this booking agency for two years and then decided to go to college and earn a business degree. I started feeling guilty about still being around rock 'n' roll and I figured that I needed to step into the real world. But within three months at the University of Georgia, I met Peter Buck and Michael Stipe. Mike Mills and I both applied to the university, and we both got in and lived on campus. Peter



and Michael told me they had been writing songs, and I told them my friend was a bass player. Before I knew it, I was back in a band and involved with rock 'n' roll again. I had to borrow drums to play. I felt good about being in a band again because I figured at least I was still in college. It was a great rationalization. Six months later I was not only the band's drummer, but I also acted as its booking agent and manager. Just before it was time to decide between school and rock 'n' roll, the band began doing very well. We were still really poor, though. We'd come back from a week-long tour and split a hundred bucks.

RS: Did you contribute songwriting ideas to the band like you do now?

BB: Oh, yeah. I picked up the guitar when my grandfather bought my big brother one. He never played it, so I'd write songs on it. But back then I wasn't writing as much as I am now. Most of what I was doing, other than playing, had to do with booking the band. I spent a lot of time on the telephone.

RS: Once the future looked promising for R.E.M., did your outlook change as far as making music your career?

BB: My outlook changed, but maybe not the way you think. I said to myself, "I'm going to have a lot of fun. I'm going to enjoy playing the drums and see what happens." Back in high school, for instance, I used traditional grip. This time I grabbed the sticks like hammers and played like Gene Krupa would. I didn't worry about being perfect.

RS: Other than the lessons in school, was there ever a time when you took lessons from a private teacher?

BB: One summer, when I lived in Ohio, I took lessons from the first-chair drummer in the Cleveland Symphony Orchestra. That was before we moved to Georgia. I

was a pretty good jazz drummer for a kid. Today I can't play jazz to save my life. I've said it in the past, so I might as well say it again: I'm not very serious about playing the drums. I play drums in R.E.M. because I'm the best drummer in the band. We all write songs and we all play what we play best. That's what it boils down to. I did a lot of practicing as a kid, but I don't practice now at all. We rehearse a lot, so I keep my chops up. But I'm not trying to develop new drum rolls or patterns or anything.

RS: You're not a student of the drums.

BB: No. To me, it's too much fun to get up onstage and not worry about anything and smash away.

RS: How, then, would you define your drum style? I guess you'd call yourself a "smasher," no?

BB: Yeah, maybe, [laughs] My style is totally undisciplined, that's for sure.

RS: Fortunately, R.E.M. always seems to be on the road or in the studio, so you play an awful lot. I can understand why you wouldn't want to come home and practice.

BB: We get three or four weeks off a year where we can do anything we want. It's like an ordinary job. Sometimes, though, I'll drive by the studio and spend maybe 15 minutes or so playing the drums. But that's it. It won't make me sweat. I would rather spend time writing than practicing my drums.

RS: Do you see yourself as a songwriter first and a drummer second?

BB: I see myself as a songwriter/drummer. Don't get me wrong. I enjoy playing the drums. I don't want to underestimate the importance of drumming in my life. I mean, I listen for certain things when I hear a song on tape in the studio. If the tempo is really screwy in spots, I'll go and redo my part. But sometimes tempos should vary a little bit. R.E.M.'s approach

continued on page 68

by Deborah Frost and Albert Bouchard

You hear a lot of amazing stuff up at TopCat Rehearsal Studios in New York City. And no wonder those great things coming from the room next door sound just like a record—the people making them often turn out to be Sting, Eddie Van Halen, Bon Jovi, Julian Lennon, or Whitney Houston getting it together for an upcoming tour or record. But nothing like Charlie Benante's drumming had ever burst through the walls. After his own rehearsal was interrupted by Charlie's fast, furious pounding one day, Albert went over to Studio B to check out how these loud, incredible drums were being miked—only to find the P.A. wasn't even set up! That's how powerful and athletic Charlie Benante is.

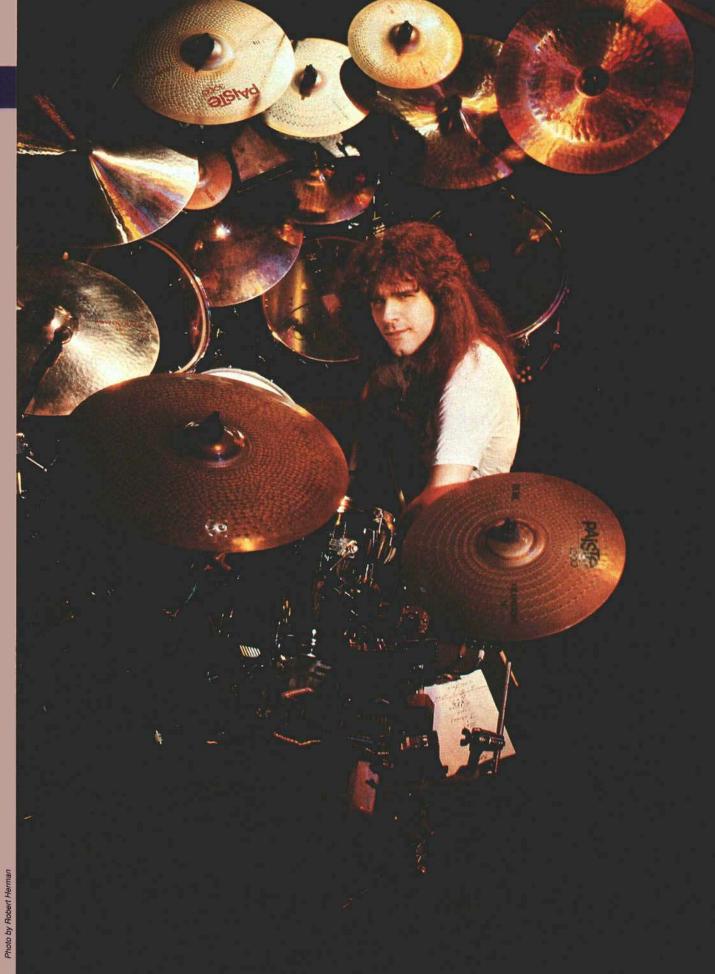
Songwriter, artist, and double bass maniac, the 24-year-old Benante was turned away from a Kiss audition six years ago (they said he was too young) only to propel New York City's Anthrax to the forefront of the new metal movement. After successful independent releases on their manager Johnny Z's Megaforce label (which also launched speed pioneers Metallica), Anthrax signed with Island Records. Their subsequent albums, Spreading The Disease and the Eddie Kramer-produced Among The Living were both recorded with a revamped lineup (Benante, guitarist!lyricist Scott Ian, lead guitarist Dan Spitz, singer Joey Belladonna, and Benante's nephew Frank Bella on bass). These records have documented Anthrax's rise from the underground to bigtime gigs and major festivals around the world, like the heaviest metal show of all, England's Castle Donnington. Even SOD (Stormtroopers Of Death), the band Anthrax created as a joke (featuring Benante, who played guitar on one album track and live, Ian, ex-Anthrax bassist Dan Lilker, and vocalist Billy Milano), who recorded one album called Speak English Or Die, was enthusiastically received in 1985. But Anthrax hasn't forgotten their humble beginnings: Every year, as close to Christmas as possible, they return to the Brooklyn club UAmour to play for the hardcore fans who sent them "mashing" (a variation on the German two-step favored by East Coast slam dancers) toward the top.

Visiting backstage with Anthrax when they headlined New York's Beacon Theater last year was a little like old home week for original Blue Oyster Cult drummer Albert Bouchard. Road manager Rick Downey, who is responsible for Anthrax's great lighting as well as Benante's happiness with his Tama and Paiste equipment and endorsements, designed BOC's showstopping, state-of-the-art illumination and slipped onto the band's drum throne when Albert took a break from touring. Master mixer George Geranious, who, according to all reports, was the only human capable of overwhelming Donnington's notorious acoustic demons this year, also accompanied BOC during their tenure as agents offortune. But Charlie (with whom we caught up again at Island's New York offices), an animated, affable Bronx native, provided not only a link to metal's memories, but its healthy future.

MD: Given your heavy metal image and the fast thrash Anthrax is known for, people might be surprised that the Beatles originally determined the path your life took. How old were you when your mother took you to *A Hard Day's Night* and you came home and started banging on pots and pans in the kitchen?

CB: I was three or four. Drumming just took hold of me, and I fell in love with it. So I got a play kit. When I was five, my mother bought me a Gretsch set from a girl across the street. The drums were bigger than me. I only have one floor tom left from that kit. I wish I had kept everything. I used that kit every day, just listening and playing off records. I took lessons when I was five, too. I would get lessons like "mommy daddy, mommy daddy," and I

anothrax (anothraks) n. [<Gr., coal, carbuncle] an infectious disease of cattle, sheep, etc. which can be transmitted to man 2. an infectious metal group



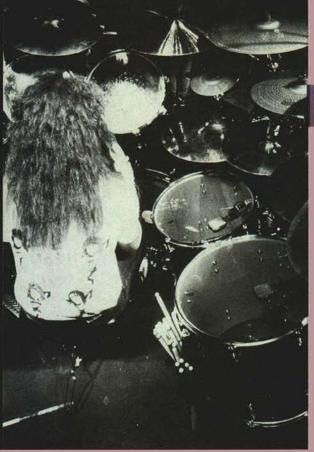


Photo by Robert Herman

really got bored because I had to start on a pad. The lessons were held in a record store, and downstairs they would teach kids. They had a piano, a guitar, a drumset, and the pads. You couldn't get up to the drums until you finished your pads. That was torture. I'd think, "Just let me play the drums already!"

MD: Being the baby in the family, you were into your four older sisters' '60s collections before developing your own taste for Black Sabbath and Led Zeppelin. That led to a passion for what you once

described as "fast, ugly-looking, ugly-sounding music with people growling."

CB: That would be bands like Motorhead and Venom. That was in the '80s. Actually, Motorhead was before that. That was heavy; it was the next stage. This is the next stage after that. Motorhead had a song called "Overkill" where the drummer played the fastest double bass I'd ever heard at the time. I thought, "Wow, how is he doing that?" Motorhead is responsible for a lot of what's going on now on the scene.

MD: You were also attracted to punk. Would you agree that the combination of punk and "aggressive, ugly-sounding" metal created third-generation metal? The same elements were responsible for Metallica's evolution on the West Coast.

CB: The Sex Pistols were an amazing band. They started a

whole new thing. When we used to hang out with Metallica, we would talk about all this. That's our generation, what we grew up listening to. We went to the same shows, I guess. They were on the West Coast, we were over here.

MD: How did you hook up with Anthrax? CB: My friend, Tom Brown, got me the audition. They came over to my house and we played in my room. The first thing I said was, "Don't make me play 'Fast As A Shark' by Accept." It had this double bass thing in it. They started laughing be

that was the standard. Like in the '60s, you would be asked, "Can you play 'Wipe-Out'?" They didn't make me play the song, but we played a little and they liked me. It was just Scott and the ex-bass player, Danny. They started in 1981, playing originals and copies in Queens. I used to see them live all the time, but we were never introduced. We used to have a scheme at the Palladium. A guy would let us in for five bucks, in the back. You name it, we were there-AC/DC, Def Leppard, the first time Saxon played there, Judas Priest, Iron Maiden, Motorhead. You'd see the same people at these shows. There were some great shows at the Palladium. Now it's gone. Then they started doing shows in Staten Island. That's when Johnny Z. first brought Venom here, and that's also how we got started with Johnny Z. We knew that if he was promoting all these shows, he had to be doing something right. So Scott got in contact with him to get Anthrax on some of these shows. Then we found out he was involved in a record label. Scott would pester him

MD: You followed him to a House Of Pancakes and begged him to listen to a demo. **CB:** Scott did. At that time, independents were just starting. No major label would sign anything like us. We didn't sound like all these other bands at the time. You always have a dream that hopefully your music will be popular. But I always knew that you have to work for it. You have to get your name out, you have to play, and you have to have a record out. At the end of '83, we put out our first single, "Soldiers Of Metal," on Johnny Z's label. Now you can't find it anywhere; it's become very rare. It put Anthrax on the map, finally. Everything started working. Then we put out the first album, Fistful Of Metal.

MD: Soon after you joined the band, you were in the studio. You'd never been in a recording studio before that.

CB: Never—this was something new to me. In the back of my mind I always knew what my drums should sound like. *Then* we had to deal with producers. Actually, the way it came out, the drums were way up in the mix. I loved it. But there wasn't enough guitar.

MD: The lineup changed after the first album. What was the difference?

CB: With Frank, there is always someone running around like a nut on stage. He's really steady with his bass playing, too. We used to play together when we were younger, so we've got a good way of



Photo by Todd Kaplan/Star File

Photo by Robert Herman



Charlie Benante's Equipment

Charlie Benante uses the Tama *Granstar* series. His rack toms are 10 x 10, 11 x 12, 12 x 13, and 13 x 14. His floor toms are 16x16 and 16 x 18. He feels he gets a better response with longer drums. "The sound projects; it's very loud," he explains. "I just have to be heard over the other guys." His two 20 x 24 bass drums were customized and

made longer by the Modern Drum Shop in Manhattan. Benante switches back and forth between a 6 1/2 x 14 Tama *Superstar* snare and an 8 x 14 Yamaha *Recording Series* snare, depending on the hall or situation. "The Tama has a better crack, the Yamaha is deeper," he says.

All of Benante's drums are installed with May EA mic' systems. His mic's are: AKG *D112* for bass drums, Sennheiser *409* for floor toms and snare, and Shure *SM57* for toms. He utilizes the Tama *Power Tower* rack system. All hardware is the Tama *Titan* series.

Benante endorses Paiste cymbals. His hi-hat is a 14" 3000 Sound Edge Reflector Finish, and his X-hat is a 14" 2000 hi-hat. Other cymbals are: 14" 7000 Rude, 16" 1000 Rude, 17" 3000 Rude, 18" 3000 Rude, 18" 3000 power crash Reflector Finish, 20" 3000 crash, 20" 3000 power ride Reflector Finish, 20" 3000 Novo China type, and a 20" 2002 China type.

"Some of the 7000 *Rudes are* the least expensive cymbals in Paiste's line," Charlie points out. "Because of the low cost, people think they are cheaper cymbals. But they sound really good."

Benante's tom heads are Remo clear *Emperors* on top, and *Ambassadors* on the bottom, and he uses a Remo reverse-coated black dot on the snare and clear black dots on the front and back bass drum heads. He uses a plastic chip and *Dr. Scholl's* moleskin as a pad to protect the bass drum heads from his beaters, which are wood or felt. Live, he usually uses wood "because George likes to hear the slap." His cowbell is a Jopa. He uses Vic Firth sticks—recently a combination of *5As* and *SDAs:* "I prefer a heavy stick in my left hand and a lighter one in my right. It's a weird balance. I've been hitting like an animal lately. I always used to play with the butt end in my left hand, and I used to break them all the time."

For equipment advice, Benante has to thank Rick Downey, "who's helped me out," and tech John Tempesta, a friend from the old neighborhood with whom he used to have basement drum battles and jams. "He's a real good drummer himself," Charlie adds, "who knows everything about drums."

working. He already understood the way I played before he joined. Our old singer used to write the lyrics, and they were about killing and slashing and bashing; there are only so many ways you can kill a person, you know? We weren't into it at all. Plus, we really didn't get along. There were fights galore. It's been a completely different band since 1984.

MD: Is it hard to play as fast as you do? **CB:** Just pace yourself and you'll do the job right every night. I did have a problem with blisters on my hands, but now I

wear Beato gloves. They're great.

MD: When did you first get double bass? **CB:** It was in 1981. I didn't really care for it at first. But if you're playing a fast beat, just playing a single on the bass drum is boring. I play heels up, with the balls of my feet. But as far as speed, I started doing the double, the songs got faster, and before I knew it, the double bass got faster. Kids were starting to ask me how I played so fast. I don't know, it just happened. I started using different pedals, which totally ruined me. They were too heavy, so I went back to the Camcos. Now I have a Tama deal, so I stay with the Tama stuff. My pedals are real tight. I broke so many Speed King pedals. The Camco is the only pedal I stuck with, and it's been the only pedal that I actually like.

MD: When you're playing such fast double bass licks, do you ever get stiffness or pain?

CB: After a hot show, backstage I feel a cramp in my calf and ankle, and I have to keep moving it. But as I play, the looser I get, the faster I can go. At the beginning of the show, I'm real tight. I try to play backstage a little bit, but I find I just can't do it. I have to be all over the place, seeing what's going on, drinking coffee. I can't sit in the room and just play. I listen to music that gets me psyched up to go out

continued on page 78

MODERN DRUMMER

Tradition, fraternity, brotherhood—all these words describe the Cavaliers from Rosemont, Illinois. One of only two remaining all-male drum & bugle corps (the other one being the Madison Scouts), the "Green Machine" is a unique organization. "It's just something about the all-male image," explains corps director Adolph DeGrauwe. "I guess you could say we're the drum corps' drum corps. It takes a lot to become a Cavalier."

This year marks the 40th anniversary of the Cavaliers. The corps was started as a boy scout troop in 1948 and worked its way into the drum corps activity. The Cavaliers were the number-one corps in the nation for a number of years during the late '50s, '60s, and early '70s. "We have more national titles than any other drum corps," DeGrauwe proudly boasts. "The corps has built a reputation as being one of the strongest units in the competitive area. We have a tremendous Green Machine following because we've always been a military-type marching organization. There are other corps that have the same type of atmosphere as we do, but we're still different than everybody else."

The Cavaliers are made up of 128 young men between the ages of 16 and 21, with the average age 17 1/2-18 years old. Over 60% of the corps come from their home state of Illinois, with the rest coming from various states including Kentucky, Michigan, and Texas. During the past seven years the corps has been building a program to enable them to be a top contender for the DCI Championship. The last four years have been right on schedule, with the corps moving from seventh place in 1984, to fifth in 1985, and to third in both 1986 and 1987. The goal of becoming number one is within reach.

Loyalty to the corps is abundant. Take Adolph DeGrauwe as an example. He joined the corps in 1955 and marched until he aged out in 1962. He became corps director of the Cavaliers' Cadet corps in 1972, and then took over the full corps in 1979. He explains the tradition involved in becoming a Cavalier: "Everyone is a member from the day he joins, but initiation doesn't take place until the end of the first year. It's like being a pledge in a fraternity.

nity.

"Once you've been initiated, then you are a member of what we call the 'Presidents Club.' It's just an older organization within the corps that consists of all the junior officers. They are the ones that more or less control the corps and handle disciplinary actions. They enjoy the discipline—well, who really enjoys it?—but they know it's there, and would rather be a part of something that is organized and disciplined than just total chaos."

These traditions form an important background for the organization, but in the foreground is a first-rate drum & bugle corps. Known for their exciting, athletic color guard and fine horn line, the Cavaliers also have a strong drum line. And the man responsible for this is Jim Campbell. "Jim is a very talented individual," states DeGrauwe. "We thought he would be the best person to fit our program and needs."

Jim Campbell's drum corps background dates back to his youth in the suburbs of Chicago, where he marched for ten years with the Guardsmen Drum & Bugle Corps from Schaumberg, Illinois. He also served as their percussion instructor from 1975 to 1980. Jim's formal education includes a bachelor's in music education and a master's in performance from Northern Illinois University. He studied there with Al O'Connor and the members of the Blackearth Percussion Group, who were in residence at the time.

Following his departure from the Guardsmen in 1980, Jim spent the next three summers judging drum corps shows for DCI. At the end of the 1983 season, Jim tired of judging. "Since I am a university professor," Jim explains, "I missed being out there with my friends and working with the students. I no longer felt useful as a judge because more people were concerned with my score than they were about my input. I just felt that I had to get back into teaching. The Cavaliers were in



Photo courtesy of Drum Corps International



the Chicago area where my folks still live, so I called the corps up and offered them my services. They accepted, and here I am!"

Jim now serves as principal percussion instructor and arranger, but for two years (1985 and 1986) he was program coordinator. "That's really the person who has the most amount of time to coordinate everyone's efforts and channel them most efficiently," he explains. "The program coordinator basically coordinates the staff to make sure that the arrangements are what we want. Since the arranging usually involves a lot of cutting and splicing, the coordinator gets the three arrangers—percussion, brass, and visual—together to decide what to keep and what to throw out. We have to decide on the mood of each little segment of the show. It's a lot of planning in the winter. In the summer, the program coordinator basically determines the schedule for the day with the rest of the staff. I was just someone to organize everyone's efforts."

Like most drum & bugle corps, the Cavaliers have a year-round program. But unlike other corps, they do not have weekly rehearsals during the off-season, nor do they require members to move to the Chicago area before June. Auditions for the corps are usually held at the first camp in late November. Jim elaborates, "We listen to each person individually. The whole staff is in a room and the kids come through one at a time and play a short solo. If he's a snare drummer, we'll ask him to play a couple of rudiments; if he's a mallet/keyboard person, we'll ask him to play

MODERN DRUMMER 31



some scales; and for timpani, we'll ask him to do some tuning. Then we make our preliminary selection right away, rather than having 35 snare drummers in a room trying to play at the same

"We usually find that the line kind of sets itself over time. After the first weekend, we'll end up with eleven snares, seven quads, and eight bass drums, but by the third camp it usually ends up that we don't really have to cut anybody. The kids end up cutting themselves by losing interest, getting a summer job, having to go to summer school, or just not being able to afford the time."

Although the drummers usually have some of their show music by the first year, monthly winter camps are used to develop technique. "The leg drums-snares, tenors, and basses-basically work on a progressive technique

program throughout the winter," explains Jim. "We go through single stroke development, single/double combinations, roll development, flams—just a lot of technical exercises the whole weekend. Then I usually write some sort of street beat that is more of an ensemble exercise. At every camp we try to get together as an ensemble and play those kinds of things.

"The pit's exercises not only develop technique, but they emphasize how to phrase musically. They do a series of exercises using the first page of George Lawrence Stone's Stick Control book while playing major and minor scales. They work on having the same wrist motion, the same arm motion, and the same stick heights, just as the rest of the drum line does. One of the exercises is based on chromatic triplets to negotiate the 'break' [Bflat-B-C-C#] on the keyboard. We also do rotation exercises that expand from one note by a major second, minor third, etc. This creates spatial awareness of their instruments. The exercises themselves have phrases, which makes them musical.

"During winter camps, we try to teach technique and phrasing through the standard percussionensemble repertoire. They'll play anything from 'Gainsborough,' by Tom Gauger, to an arrangement of Frank Zappa's 'Village Of The Sun,' to a piece by Emil Richards called 'Amos.'" When the pit is rehearsing away from the rest of the drum line, they often program a drum machine to keep a tempo for them—kind of a more elaborate and more rhythmic metronome.

The drum line will get a new piece of music to learn for the show during each camp throughout January, February, and March. By April, they start learning the drill and playing with the horn line regularly. "Our rehearsal situation during the winter is one where we are in three different buildings," Campbell explains. "The guard is in one building, the drums are in another, and the

horns are in a third. It's really not important that we rehearse together yet. It's more efficient the way we do it: the horns learn good brass technique, the percussion learn their technique, etc. When everybody has a grasp of what's going on, then we get together in a field-house and start working on putting the show together."

The Cavaliers' winter program is a bit unusual in that it does not require members to move to the Chicago area. "Most of our staff are professional teachers," Jim offers as an explanation. "I think we all want good students. For our living we stress that school comes first, so it's kind of difficult for us to cut someone from the corps because he has a university wind ensemble concert on the Saturday of camp. We put our own students in the same situations. If they have a good reason not to be there, we can't do anything about it. We also don't make it a prerequisite of the corps that they have to move in by a certain date, because we only rehearse once a month. If we rehearsed several times a week it would be different, but we don't. Between out-of-state kids and



those going to school outside Chicago, it would be more detrimental than it would be helpful to rehearse even half the line on a weekly basis.

"Everyone usually moves in during the last week of May or the first week of June, depending on when school gets out. During the summer, we only rehearse three evenings a week so the kids don't get burned out on drum corps. We know that we will be on the road for four to five weeks in a row during tour, so this gives them Monday off. And it gives the kids time to either work a job, do some teaching, or even pick up a class at summer school."

Life on the road is considerably different than life at home. Each morning, the kids go through a series of running, stretching, and overall physical conditioning exercises to make up for the sedentary lifestyle of riding a bus for six to eight hours each day. The corps usually practices marching in the morning and music in the afternoon.

Are there any particular things they try to do on tour? "Just as you can hear now, the drum line is working on basic technique—playing loud!" Jim

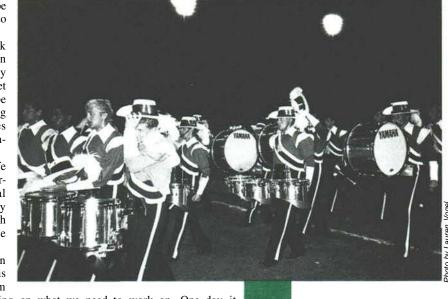
laughs. "Every day we'll set the schedule depending on what we need to work on. One day it might be a marching emphasis; one day it might be a music emphasis; one day we might all be in sectionals. It's routine in the fact that there's breakfast, lunch, and dinner, but the emphasis will be different. And, of course, your facilities help determine that. If we're at a huge high school with three fields, we're going to do things differently than if we're housed at a small school that has just one field."

An important part of the Cavaliers' show is the drum solo. Jim Campbell discusses how they selected and wrote it for their program last year. "We determined that we wanted a percussion solo as a transition to John Barnes Chance's 'Variations On A Korean Folk Song.' We wanted to do something original that would sound like it was another variation. Our 1986 solo was maybe a little long and a little too pentatonic, so we decided that we would make this one a little shorter. We knew which two movements it was going to fall between, so we kind of had bookends on either side of the solo. We knew how we wanted it to start and end before we came up with what we actually wanted to play.

"One weekend, I got together with two of our other drum instructors, Bret Kuhn and Kevin Lepper. Kevin had gotten an idea from the Neil Peart soundsheet in *Modern Drummer*. It was a drum solo based on a G-Lydian scale, and it sounded very oriental. We really liked the tonality of that, so we went with that feeling of an F-sharp and C-sharp ostinato going against that G-Lydian scale. We got together in Kevin's teaching studio, where he had keyboard instruments and a drumset, and just worked out the thematic material from scratch. We don't even have a real name for it! We just call it 'The Drum Solo.'

Their 1986 solo, also based on the oriental motif of 'Variations On A Korean Folk Song,' utilized a gamelan effect created by interlocking mallet parts. "Simply, a gamelan is a Southeast

continued on page 96





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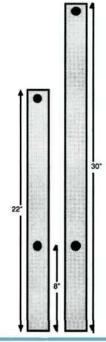
As a private music teacher, I have become used to hearing several recurring grumbles about drums. The most common seem to be, "My neighbors complain about the noise when I practice my drumming," and "I'd like to begin learning drums, but I can't afford a drumkit at the moment."

Thankfully, I have recently managed to cure both of those problems by designing a practice drumkit that is both cheap and virtually noiseless. In all respects except sound, it functions identically to a "real" drumkit, but this one utilizes rubber pads instead of drums for the playing surfaces. Of course, there are many fine commercial practice drumkits available, but they are fairly high in cost. The following design will offer aspiring drummers everywhere the chance to get behind a "kit" for much less money, thus keeping both the bank manager and the neighbors happy.

The MouTnting Frame

To make the kit portable, the framework on which it is built is made from separate detachable sections. These are held together with bolt, washer, and wingnut fixings. This wooden frame is destined to have the drum pads fixed to it, and to form the basic structure of the kit. It consists of four uprights made of 2" x 2" timber. Two should be 22" high, and two 30" high, as shown in Figure 1. Each upright should include the given construction holes. The size of these holes will be governed by the bolts that you have available.

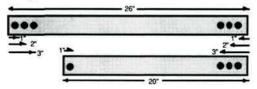




The uprights are to be supported by crossmembers. These are fashioned from 1" x 2" timber. The two sides should be 20" long. The front supporting crossmember, made from the same material, should be 26" long.

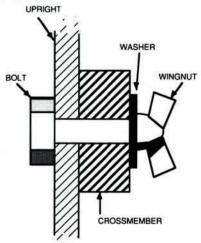
Due to the fact that not all of us are the same size, some adjustability of frame size is desirable. I recommend that a series of adjustment holes be drilled at one end of each side crossmember, and at both ends of the front crossmember. This will allow the pads of the finished kit to be brought closer together, if required. Adjustment at both ends of the front crossmember is necessary so that the bass drum pedal plate (which will connect to this soon) remains central, whatever size the kit is adjusted to. The positioning of these adjustment holes is largely a matter of personal choice. However, some guidance measurements are provided for you in Figure 2.

Figure 2

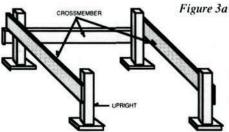


The sections are connected together using the aforementioned bolts, washers, and wingnuts, as shown in Figure 3.

Figure 3



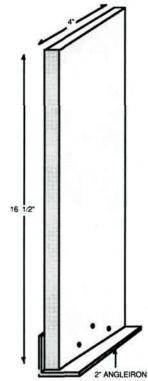
Assemble your frame and ensure that everything is as it should be. If you find that extra stability is desirable, fit 5 1/2" square plates to the base of each of the four uprights, using suitable fasteners. You can see the correct appearance of the frame so far in Figure 3a.



The next stage is the construction of the bass drum fixing plate. I've never found a satisfactory substitute for a real bass drum pedal, and as they can be purchased at reasonable prices, it's not worth struggling for hours to produce something that will doubtless still be inferior. What is important, however, is that a good strong fixing is provided for this pedal on the front crossmember.

This is taken care of with an L-shaped bracket mounted centrally on the wooden crossmember with suitable wood screws. This bracket is built from a piece of 3/4"thick softwood 4" wide by 16 1/2" long, combined with a steel horizontal "foot" made from a 4"-wide piece of 2" "angle iron." Figure 4 gives construction details.

Figure 4



When the completed plate is fixed, the bass pedal will clamp to this protruding metal foot, as shown in Figure 5.

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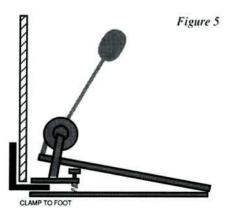
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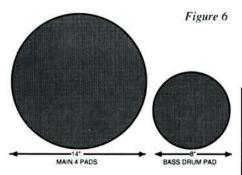
You should ensure that the angle iron is connected to the wood by means of three substantial nuts and bolts. It will take quite a pounding, and this will afford it maximum strength. Once completed, the bracket should be mounted centrally on the front crossmember, allowing clearance from the ground (with the crossmember in position) of about 1/2". This will allow the bottom foot of the bass pedal to slide underneath it.

The Drumpads

Most conventional drumkits consist of five drums. Since it is our intention to produce a playable facsimile of the real thing, we'll adopt this format also. One drumpad will be fitted to each of the four uprights, and one to the bass drum bracket.

From a professional drummer's point of view, the "stick response" (or bounce) yielded by a practice pad should bear a close resemblance to that of a real drumhead, but without the associated noise. Both of these requirements are provided for by constructing chipboard pads faced with 1/4"-thick rubber.

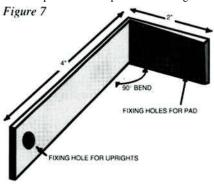
Drums have traditionally been round, but recently the rise of electronic kits has led to the introduction of many exotic shapes. I have produced practice kits with both hexagonal and rectangular pads. These pad shapes are a matter of personal choice, and it's fun to make your own custom designs. However, for optimum playability, they should approximate the surface area of a real drum. For this reason I have given my recommended sizes in Figure 6.



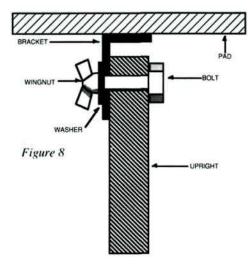
The wooden pad bases should be cut from A" chipboard or similar material.

The rubber should be glued to the chipboard using a good quality contact adhesive, and trimmed to exact size afterwards.

To complete the kit, the pads must be fixed to the framework. This is carried out by producing four L-shaped steel brackets to the specifications provided in Figure 7.

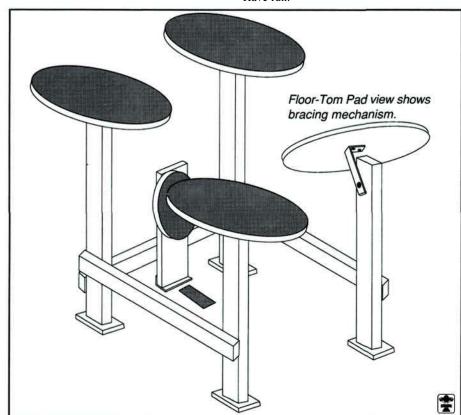


Locate the center of each large pad, and screw one bracket to it. It is now a simple matter of using the bolt/washer/wingnut arrangement to secure the pads to the uprights, as shown in Figure 8. Using this method of construction, the player is offered a wide range of angle adjustment.



The smaller bass drum pad is located on the front crossmember so that its center is approximately 14" from ground level. I fixed this with the help of four countersunk wood screws, being careful not to use fixings that were too long, to avoid penetrating the rubber "skin."

And there it is: a set of silent drums that you can beat the daylights out of, without so much as a murmur from the neighbors! Have fun.



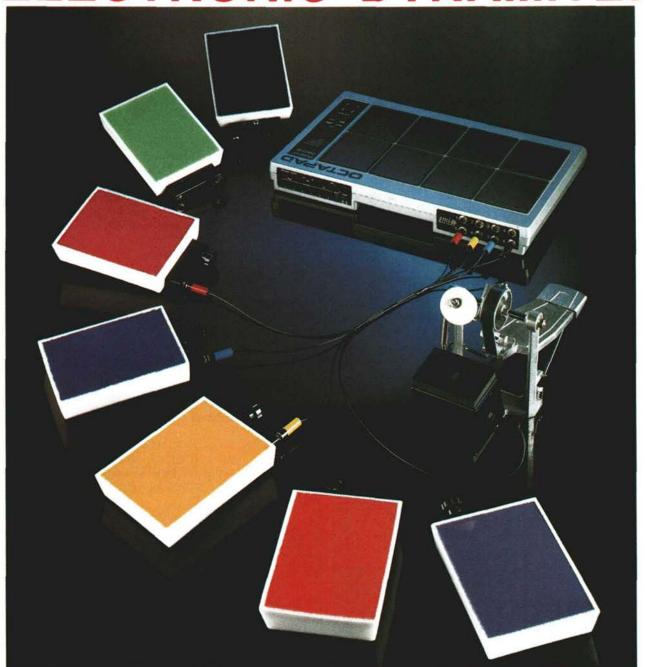






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ROCK PERSPECTIVES

Hand And Foot Exercises
Part 3

by Kenny Aronoff



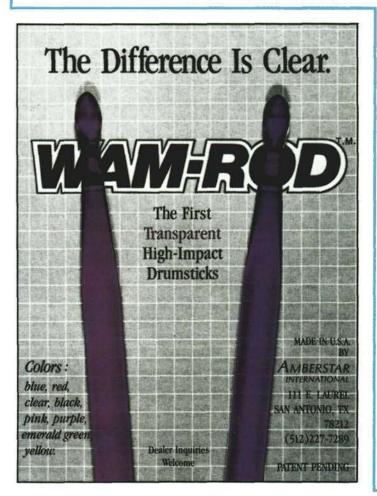


This month's column is another in a series of exercises I have developed to strengthen your coordination, speed, and control between your hands and feet. As I mentioned in the first two parts of this series, your playing abilities will only be as good as your weakest hand or foot. One weak limb will slow the rest down. When you practice the drums, try to use and develop all four

limbs together. With this approach you will prepare yourself for professional playing situations.

The basic concept of this exercise is a continuation of what I discussed in part 2 of this series. Play alternating single strokes (16th notes) between your right hand (playing the floor tom) and right foot (playing the bass drum). Hit the snare drum on beats 2 and 4 with your right hand. This means that the same hand moves back and forth between the floor tom and the snare drum. While playing this pattern keep steady quarter notes with your left foot on the hi-hat.



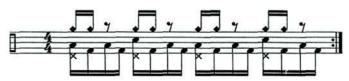


Practice this concept with a drum machine or a metronome so that you'll be able to hear any problems you may have with the groove. Once you have it together, practice the pattern using your left hand instead of your right. You should be able to switch off between hands without breaking the flow of the exercise.

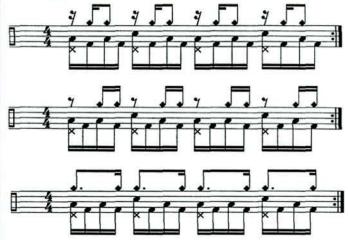
In part 2 of this series, I had you play some single-beat ride cymbal patterns with your free hand, while you played the basic groove. This time I want to make it a little more difficult by using two-beat ride patterns. Notice the following ride pattern:



When you add it to the original beat, it looks like this:



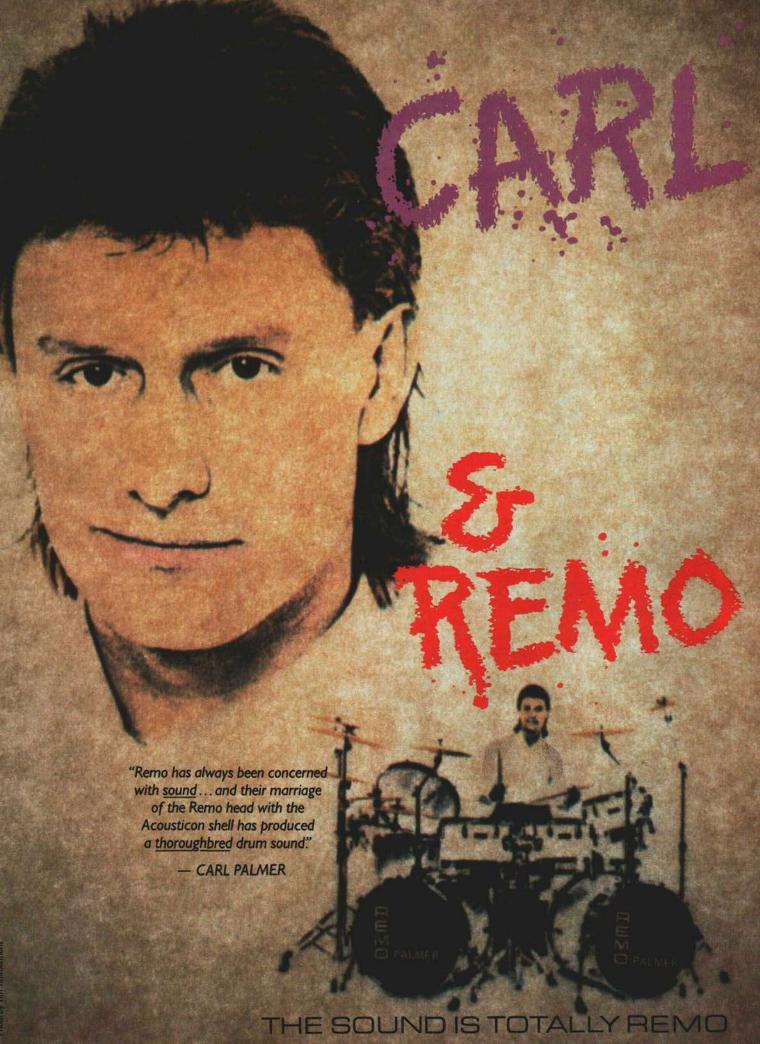
Once you can play the previous pattern smoothly, leading with either the right or left hand, go on to the following examples. Each of the following patterns again uses two 16th notes, and notice how each pattern begins one 16th note later than the previous pattern.



Now that you can play each of the patterns individually, try playing them in succession. For example, play two measures of the first pattern followed by two measures of the second, then two measures of the third, and two measures of the fourth pattern. Try combining them in different orders. As you do this, be sure that you can play all of these combinations leading with either your left or right hand. Make the exercises groove and feel good.

Once you can play this exercise, go back to parts 1 and 2 of this series and play all three parts in succession. This will give you a powerful Workout! Eventually the Workout shouldn't take more than 15 to 20 minutes.





DRIVER'S SEAT

What Do *They* Want In A Drummer?

by Ed Shaughnessy

It occurred to me that it might be interesting for drummers to hear some comments from other well-known musicians on the question: What do you look for in a big band drummer? Here then are some thoughts from six eminent players from the Tonight Show Band, all of whom possess a wealth of big band experience.

Tommy Newsome: Lead Alto, Arranger/Composer

"Good time comes first. Then I look for a drummer who plays for the group—not just himself. He should be conscious of locking in with the bass player for a good feel, and enjoy it. I've had the experience of playing on the road with bassists and drummers who actually seemed bored with rhythm playing. It was as if they were just waiting for their next solo spot. That's a drag.

"The great bassist Milt Hinton once told me that one of life's joys to him was locking in with a good drummer to form a swinging foundation for the other musicians. That's the right approach. Of course, it's also important that the drummer sets up the figures and pays careful attention to dynamics."

Pete Christlieb: Tenor Sax, Arranger/Composer

"Along with good time, a drummer should be a good reader. That's important so that he doesn't slow things down at rehearsals or screw things up on the job. He should have the right equipment, the right size drums, and the right sounding cymbals for big band projection. The difference to me between small band and big band drumming is similar to a guy knowing how to drive a Volkswagen, but not necessarily equipped to drive an 18-wheel truck!"

John Audino: Lead Trumpet

"I like the drummer to lock into a

strong, swinging groove with the bass for the horns to ride over. I don't like drummers who play too busy and disturb the groove. They should make the obvious figures with us, be conscious of dynamics, and help to create excitement when the band is going into 'shout choruses,' and when we're really wailing."

Joel DiBartolo: Electric and Acoustic Bass

"A good sense of time comes first. It's also important not to have too many busy figures going on in the drums. A good drummer should have the ability to interpret various styles: rock, jazz, Latin, etc. Drummers and bass players have to play more *sparsely* in a big band context, so they don't get in the way of the other lines going on. It's also important for the drummer to lock in with the lead trumpet player so that they phrase closely together."

Snooky Young: Trumpet

"Drummers must have good time; that goes without saying. They should play with a lift, like a lead trumpeter. I hate having to try to pull a drummer along who's lagging behind the beat. He should enjoy playing time and laying down a good groove for the band.

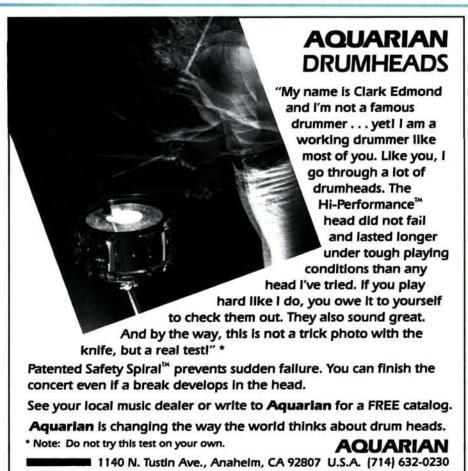
"Another important thing is to listen to the ensemble lines and the soloists' lines, and fill in the holes in a *tasty* manner, and help the continuity. I think a good personal rapport between the lead players and drummer really helps a lot. That's an important factor in grooving together."

Bruce Paulson: Trombone, Arranger

"Everything else is secondary to a good feel. The great big band drummers all have that unique ability to keep a consistently strong, swinging groove on all tunes. The drummer must project that since the horns can't really pull or push him into it. That isn't the right way to get it cooking.

"Another important factor is *strength*, so that the last set of the night is still swinging hard. I've seen and heard guys fade after a good first set. They just weren't strong enough to maintain it."

I don't think there's much one can add to the above comments, except perhaps to point out the similarities: good time, locking in with the bass player, good reading ability, not playing too busy, listening, and being a good team player. I hope these words, from some of the finest big band musicians in the country, will be of value to all aspiring big band drummers out there.



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ROCK 'N' JAZZ CLINIC

by Howard Fields

The Right Hand: A Different Approach



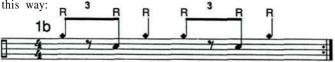
It was at a performance of the band Stuff in 1981 that I saw Steve Gadd execute a medium-tempo blues shuffle in an interesting and unorthodox way. Rather than simply keeping time with his left hand on the snare drum and right hand on the cymbal, I noticed his right hand moving back and forth between the snare drum and cymbal. The result was a comfortable sounding shuffle and one

that had a somewhat unique visual aspect to it as well.

The next day I experimented with what I had seen and found the sticking to be a flam tap. It should be noted at this point that all flams in this article are to be played flat (exactly together), because all of these patterns are ultimately meant for the drumset, and not as technical exercises.



The trick, though, is to play the right hand on the drumset in



The overall notation of this pattern on the drums, including bass drum, would look like this. (It should now be pointed out that all cymbal notes are to be played with the right hand.)



The accents on 2 and 4 are to bring out the backbeats, and there we have a basic blues shuffle with a different and unusual approach.

The same right-hand approach can be applied to a fill in the shuffle context. The sticking analysis of this would be a flam triplet.



The right-hand analysis on the drumset would go like this:



And this is how it would be played on the drumset:

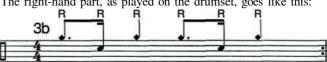


The transition from shuffle beat Ic (or any shuffle beat) into a fill, and then back, can be worked out in a number of ways. A little experimentation is all that's required.

Some rewarding effects can also be achieved if we switch this right-hand approach to a 16th-note format. One idea is to employ



The right-hand part, as played on the drumset, goes like this:



And the overall drumset pattern, including a basic bass drum rhythm, would be played like this:



Note that the overall effect is a straight rock beat with a bit of snap, which is provided by a couple of extra 16th notes on the snare drum. These extra notes might otherwise be somewhat difficult to achieve, were we not using the right hand in this manner.

Now let's examine a 16th-note fill. First, the sticking analy-



Then the right-hand analysis on the set:



And now the full drumset pattern:



Another fill idea is to use the same sticking as in example 2a, except in a 16th-note form.



The right-hand analysis on the set:



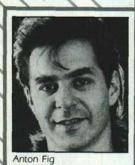
And the full drumset pattern:

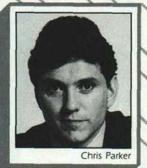


The main goal of these exercises is to realize how this righthand approach works within these beats and fills, and the stickings they employ. Once this is understood, the creative potential for this approach is yours to explore.

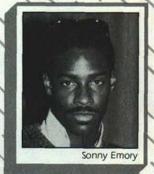
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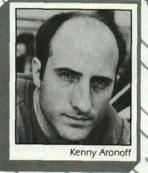


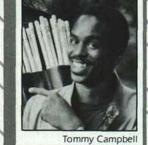








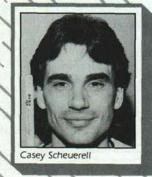






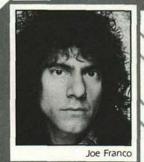




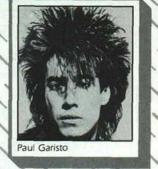








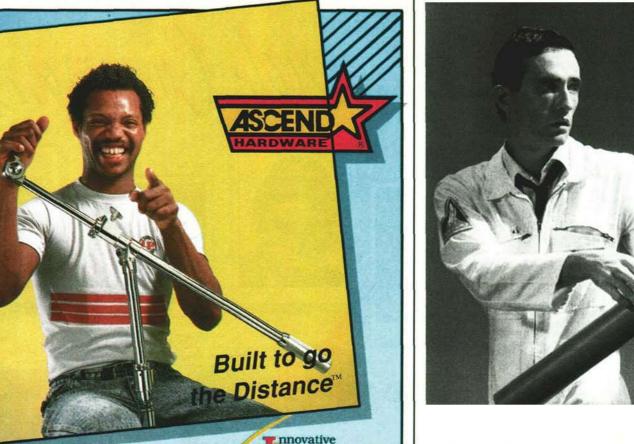




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13 ISSUES · VISA OR MASTERCARD

Van Tieghem continued from page 21 you have to keep in mind?

DVT: I think the reason I've had luck with writing for dance is my use of rhythm. That's usually the first thing I put down when I'm working on ideas. I find a rhythm track that is effective, and maybe slightly different from the norm. It could be made out of any number of diverse elements. And then I just sort of flesh it out from there.

That's what happened with Twyla. She had a whole bunch of different music that she was using to develop her dance ideas with. A lot of artists work this way; film people work this way because they cut the rough film to an existing piece of music, then get a composer in to replace it. Twyla needed something from me immediately, so I just gave her drum tracks that she could start with, then expanded on them from there.

I don't always come up with a rhythmic idea first. I'll take a melodic idea that came to me in a cab, then combine that with some rhythmic thing that I came up with on the computer. I've used the Fairlight computer a lot to write with, and currently I'm switching over to a *Macintosh-based* system.

WFM: When you're approached to write something, are you requested to compose certain things or are you given free rein?

DVT: It's happened both ways. One choreographer just wanted to do a new piece, so I let her listen to a bunch of sketches that I was working on. She liked them all, so I



just finished them.

WFM: What do you mean by "sketches"? DVT: Those are like rough demossomething that I recorded with a simple synthesizer on a four-track machine, for example. I would then go into a 24-track studio and follow the ideas through by changing the instrumentation and using different samples.

Sometimes choreographers work with already existing music, and they want me to create something new, yet similar to the original. That has happened with my own music: A choreographer took an earlier album of mine and worked with one of my compositions, then wanted me to replace it with something new.

WFM: Earlier you mentioned using a computer to help your writing. How does a Macintosh, for instance, help you to write?

DVT: One thing I'll do is use a sequencer program to run my sampler. I use it as a sophisticated drum machine to trigger certain sounds. It's really just a tool; normally it's the sound I'm working with that will determine how I'm going to use the computer. As soon as you play a note, the sound will suggest some styles in which to use it. The computer allows me to work with a sound the way an artist works with a piece of clay—to mold it or shape it in such a way that makes the sound fit and feel right. I'll go through a piece track for track and, using MIDI and a Mac, I can go back and shape a sound. By editing, I can

transpose a sound to work within whatever else is sounding. I can cut and paste sections or all kinds of things.

WFM: What software are you using?

DVT: I mostly use the Opcode sequencer program. I have some others that I have been learning also. Now I can take things that I've just improvised on a keyboard, then go back and dump that MIDI data into, say, Professional Composer, and find out exactly what notes I played. I can give that to another musician to play, without having to transcribe the parts myself. It's a great tool, but I have too many manuals to read.

WFM: How many solo albums have you recorded?

DVT: Two. The first is called *These Things* Happen, which was released on Warner Bros. The compositions on that record were basically what was used for the score of Twyla Tharp's Fait Accompli. This work was performed in London and Los Angeles before it ended up at the Gershwin Theater on Broadway. We started in 1983, and the work was premiered in 1984. The record came out in 1984, and there was a 12" dance mix made of the title cut, which was on the dance charts for a while.

WFM: That album must be very rhythmic in nature. How does that record differ from your Safety In Numbers album?

DVT: Safety In Numbers has a more varied sound palette. It's also happier. The piece I wrote for Twyla was specifically kind of dark and foreboding. When I wrote it, I had no idea that it was going to be released on record. It wasn't put together with an album format in mind. With Safety In Numbers, I wrote things that I thought would work well together on an album.

Some of the songs on the album were put together with bits and pieces of ideas that I had for some time—things that I had used on earlier dance scores. I reworked the material and tried to keep things a bit more "up." I was also trying to go farther with melody and harmony than in my previous work. Whenever I work on a project, I try to do something I haven't done before.

WFM: Before you begin recording an album, are your compositions completely thought out, or do you just go in with sketches?

DVT: Well, the compositions are never written in stone. In fact, the final step in determining how a composition will sound is in the mixing process. At that point, I may have 32 tracks full of musical stuff, like a repetitive pattern or whatever, and I have to do the final shaping of what comes in and out in the mix.

WFM: That must be a nightmare.

DVT: Actually, it's fun, but it can be a limited way to work. I like to have some ideas about structure before I start. I don't want to just fill up tracks that aren't going to be necessary. In some cases, things might work out better with a more complete idea

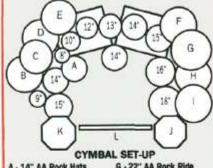
(Vinnie Vincent Invasion)



Photo: Mark Weiss

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of a song before it gets to tape and the mixing/editing process. Now that I can do more with a computer, I can edit and shape the arrangements before I ever have to print anything on tape.

Recording my material has always been a process of setting up one thing, then recording another part on top of that, and just continuing that process. I add things that sound right. It's difficult for me to hear more than one idea at a time.

WFM: Since your material seems to evolve so much from the time you conceive it until it actually appears on record, what do you bring to your record label for them to approve or disapprove of?

DVT: I have rough demos of the songs which can give people a good idea as to what direction I'm going. That's really a dilemma with the way I work. I rely on the quality of sounds in the music and, on a rough demo the quality isn't there, especially when compared to what the final version will be.

My record label, Private Music, approached me to be on their roster. They knew of me and my music through my earlier work, and I think they had confidence in what I would be giving them. There's no way for me to just sit down at a piano and play one of my pieces for them. I'm not 100% sure how it will sound until I'm done mixing.

WFM: You just mentioned sounds. On your albums, do you actually play the instruments that make these sounds, or do you sample the sounds and just trigger them?

DVT: On the last album, I would say that about 60% of the sounds were triggered in some way. The rest were actually played in the studio. It really varied depending on the tune. For example, if the part was a really complicated eight-voice marimba thing, it would be very difficult to play. All I have to do is use a marimba sample and have the computer play it. Other things, for example, where I was just rolling chords or something, I would just play myself. I programmed some drums, as well as played them myself. I made samples of a lot of my own instruments also, and triggered them a few different ways.

When we were in the final stages of the album and were mixing, I listened carefully to all of the automated parts. I then decided to overdub some more "live" percussion tracks, and responded to the automated tracks.

WFM: Did that give the tracks a more live

DVT: Yes, it did. It let me respond to an almost complete piece of music in a way that I couldn't have if I had recorded the live tracks earlier in the process.

WFM: With all of these different steps that you had to take, how long did the album take to complete?

DVT: It took around three months. It happened at different places and at different times. There was a two-month concen-

trated period, with about a month's worth of actual productive time scattered about in there. I had a few commitments, like being on tour in Japan with Ryuichi Sakamoto, which interrupted the process. I was using a Fairlight on stage with him, and when I would have a few days off, I'd have the crew bring the Fairlight to my hotel so I could keep writing, and I saved it on floppy disk. I brought those ideas back to New York and ended up using some of them on the album. So for a while I was able to put bits and pieces of the album together.

WFM: Were you happy with the way Safety In Numbers turned out?

DVT: Yes, I was. I think I did everything I could with it at that time. When I listen to the album now, I don't think, "Jeez, I could have done that differently." Actually, it's inspired me for my new album.

WFM: Your music is instrumental. When someone writes a ballad or a love song with lyrics, the music, in a way, suggests itself. When you are writing instrumental music, what inspires your composing?

DVT: It's a more abstract type of thing. There are definitely certain emotions involved with an instrumental piece. I think I use percussion and music as a way of speaking without using words or my voice. Using your analogy about a love song, I would find it extremely difficult to think about someone in particular and write a love song. Maybe someday I'll be able to do that, but not now.

I think of my pieces as landscape. I build things in the foreground and the background, things to the left, things to the right. I relate to music and sounds as colors and shapes. I'm trying to build something solid in some way. So, in answer to your question, there's never really been any specific subject matter that I've based a composition on. At least, not so far.

WFM: Even though you're not thinking about specific visual images when you are creating the music, you have been involved in a few video projects with your music, where a visual image is required. How many video projects have you been involved with in your solo career?

DVT: There are five main ones. The first was in 1979, called "Ear Drums," which is a collection of little vignettes that basically related to my solo show. In 1981, there was "Ear To The Ground," which is basically me going around the streets of Manhattan playing garbage cans, lamp posts, and anything else I could find. Next, there was a music video shot for the title cut of my first album. And then there was a sequel to "Ear To The Ground," called "Ear Responsibility," which is more adventures of the character who played New York. The most recent video, "Galaxy," starts off with that same character playing the streets, before the music starts.

WFM: From what I understand, you are pretty involved with these productions. How do you come up with all of these creative ideas?

DVT: Well, each of these projects was different. With "Galaxy," I collaborated with the director, John Sanborn. The ideas were about half mine and half his. I had a bunch of visual concepts that I'd been kicking around for several years, things that I couldn't really do in a live performance. My problem, in terms of ideas for a video, is that I've had too many of them. Then, when I collaborate with someone else, there are just too many ideas to be able to channel into a finished piece.

WFM: One thing about your "Galaxy" video that was very impressive was the way in which the visual images meld so perfectly with the music. The way it all ties together really makes one think that video can be an art form. It's very impressive. How long did it take to put it together?

DVT: It took a couple of months—a lot of meetings, and four or five days of shooting. There were a couple of weeks of allnighters in a video studio creating the animation, and things like that. It's a lot of work.

With most of the projects I'm in, the producers can't afford to pay top-dollar daytime rates, so we do the nightshift thing. It's the same with recording. Half of the time we end up recording in the offhours.

WFM: However, the quality of your recorded material and video work is on par with the rest of the industry. In some cases it seems much greater.

DVT: Yes, I'm very happy about that. We recorded the album digitally, and we were lucky enough to use a digital video tape machine when we were working on the video for "Galaxy." At the time, the machine was a prototype from Sony, and we were kind of a guinea-pig project for them. Just like a digital audio machine, we were able to make as many visual overdubs as we wanted without any loss of quality. That's how we were able to layer so many things on screen and have it look so clean.

WFM: Besides your solo career, what other projects have you been working on?

DVT: I do some free-lance recording from time to time. I just finished up another Sakamoto album. I've been involved with Duran Duran, who I hooked up with when they were involved with their splinter band, Arcadia, and I think I've got something in the works with them.

WFM: When you get called to do a session, I would imagine that you get called for your creativity as well as your ability to play percussion instruments.

DVT: That's pretty much the case. When I can, I like to hear the piece I'm going to be working on beforehand, but I usually don't get that opportunity. I try to get the

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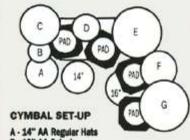
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artists to tell me what types of things they have in mind so that I can have some direction that they want the piece to go in. Sometimes I have to come up with something on my own.

I just did a project with Victoria Williams where I played a cardboard box with brushes. That, to me, is what the song needed, and it worked. There are times when I have to play a written marimba part, which doesn't call for a lot of creativity. I'm not a fantastic sightreader, since I'm hardly ever in a situation where it is required of me. Usually, I prefer to get a call because they want me for what I can bring to a piece of music, instead of just to play a prearranged part.

conga player or bongo player. My hands have never been able to take it. A lot of people don't really use miscellaneous percussion other than congas or bongos. When I want to play those types of sounds, I'll reproduce them with machines. WFM: So much of your solo work involves electronics. When you get called for a session, is that what you're called to

I'm not a hand-percussion player like a

DVT: Actually, it's normally acoustic instruments. I occasionally do some sample work as well. I've worked on a few dance remixes where they've wanted to alter the kick drum part. So what I do is sample the original bass drum sound from the recording and just play a different part with the same sound.

Sometimes I'll bring in samples of my own sounds to work on a track, and I'll play them with an *Octapad*. If my sounds aren't the right pitch, I can change them electronically, which is something I could never do with an acoustic instrument.

WFM: How do you feel about creating a sound acoustically on an instrument, as opposed to triggering the same sound via electronics?

DVT: I think that the way you choose to create a sound should only be decided by the music you're trying to make. It's whatever the situation calls for. They are all tools to me. I think that there have been a little bit too many rhythm-box type things in the past few years. In general, if it's something that I can play live, then that's what I'll do. But the basic tracks of what I do are still going to be sequenced, because for sync and editing capabilities I need to do that.

As for choosing between acoustic and electronic, it really just depends on which sounds better for the given application. If it sounds better as an electronic sound, then that's what I will use. I'm only interested in the music I'm trying to create, not in the means I use to create it.

WFM: So you don't have any type of purist notions about acoustic over electronic? **DVT:** No, not really. There is a lot of music on the radio that does sound a bit too canned, and it's obvious that a

machine played most of the parts. I hear some things, and I wish a real drummer were playing. If you're going to use a drum machine or rhythm box, try to make it sound like something other than a drummer—maybe something a drummer couldn't do.

WFM: You must have a vast amount of equipment.

DVT: It's sizeable. Right now it's in a big mess taking up half of a loft. I don't even know what I have anymore. I've collected so many pieces of metal, props, toys, ashtrays, plastic bottles, tubes, bamboo....

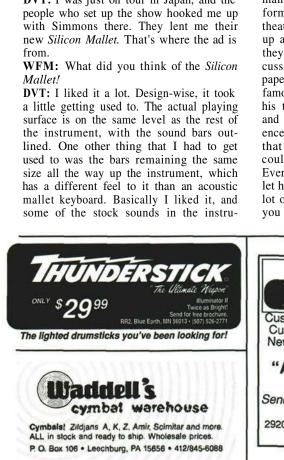
WFM: We're not talking about regular bottles or tubes. You mean acoustically correct tubes.

DVT: Well, some, [laughs] There are some very special ones that do sound really good to me. Also, my electronic equipment are quite good. Plus, I can use that to trigger any other sound I want. That's what I really want to work on, because up to this point in my live performances and studio work, I've been using a regular keyboard instrument to trigger my sounds. With the Silicon Mallet, I can approach it more like a mallet keyboard. I can see that influencing my writing.

WFM: Reading through a lot of your press info, and after seeing some of your videos, humor seems to play a pretty big role in your performances. Some percussionists feel that humor has been forced on percussion for so long that it's something that should be avoided, so as to not belittle the instrument. How do you feel about this statement?

T Well, I don't have a problem with incorporating humor with percussion. To the sounds themselves.



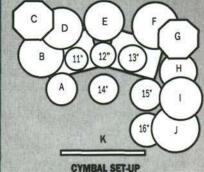




Pnctto: Pat Rodgers

With the platinum successes of their albums Tooth and Nail', 'Under Lock and Key' and their latest hit 'Back For The Attack'. drummer 'Wild' Mick Brown and his bandmates in Dokken, have firmly established themselves as one Of rock's most enduring and successful acts.

Heavily Influenced by the likes of Keith Moon and John Bonham, Mick has been the big beat for Dokken over the past seven years and freely admits to being a wild, hard-hitting player. Flamboyantly driving the band from within his 'cage of rage', Mick tells us ..."Sabian cymbals are the most durable I've ever played, cutting through those screaming guitars and delivering the clean, punchy sounds I need for both studio and stage.





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STRICTLY TECHNIQUE

by James R. McKinney

Improving Hand Control

Drummers are always looking for exercises to improve their technique. We have all spent many hours in the practice room working on drum rudiments, stick control exercises, etc. The only thing we can agree on is that there is nothing magical about developing great technique. It requires patience, determination, and *perseverance*. Since we are all individuals, no one method or approach will work for everyone. Therefore, I have developed the following exercises as a follow-up to the normal rudimental exercises. Remember to work with a metronome and practice on clarity and relaxation.

Exercise 1 was developed to help the student learn to bounce the last part of a paradiddle. Strive to get the same bounce feeling on the paradiddle as you do with the roll.



The challenge in Exercise 2 is playing loud and then immediately soft with the same hand. Avoid making circles with the hands, and do not let each note decrescendo after the accented note. Establish two levels of sound: loud accented notes and soft unaccented notes. As always, avoid tension! (In all exercises containing flams, only the primary-note sticking is given: L = right hand plays the grace note, left hand plays the primary note. R = left hand plays the grace note, right hand plays the primary note.)



Exercise 3 is good for developing finger technique. Notice that in the second bar the hands reverse "leadership" positions.



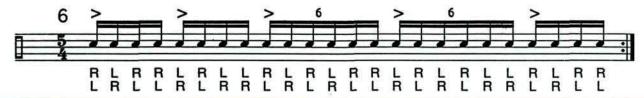
Non-alternating flams should be practiced as well as rudimental alternating flams. Exercise 4 is a good Workout for non-alternating flams. Be sure to keep the grace note softer than the main note, and try to move the tempo fast enough to use finger technique.



In Exercise 5, syncopated flam accents are stressed. Try to "kick" the flam on the repeat. You may have to omit the first flam on the repeat until your technique develops.



The point of Exercise 6 is to develop smooth paradiddles. I have found that mixing single and double paradiddles in the same exercise makes them both easier to play individually. When playing this exercise, be sure to bring out the accented notes.



Exercise 7 is designed to help strengthen your triple-stroke roll. A triple-stroke roll not only sounds nice, but is also essential in developing fast flam paradiddles and other rudiments that use three rights or lefts in a row. Make only one motion to play all three rights and lefts and try to make them sound as even as the alternated taps.



For Exercise 8, bounce the stick across the drumhead to get all four notes. Make two strokes—one for the triplets and one for the accent. Think of the accents on the "and" of 1 and 2 as a "kick-type" stroke.



Exercise 9 is simply Swiss Army triplets. Notice that this can be thought of as an open double-stroke roll with an accent.





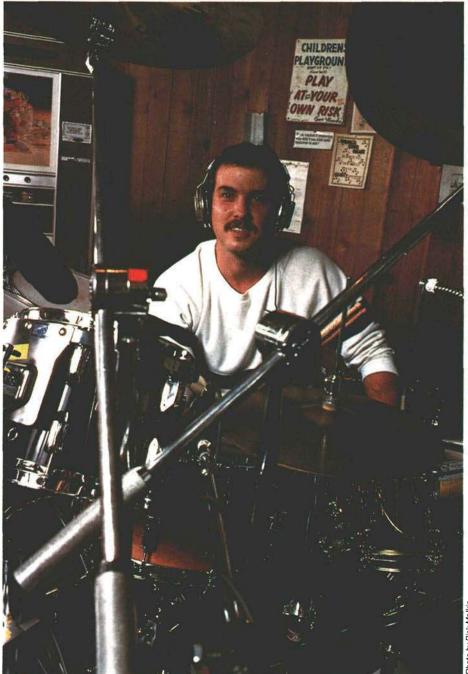


MODERN DRUMMER 55

PORTRAITS

Brothers In

Mark Hammond



The ten-mile distance between Mark Hammond's residence in Brentwood, Tennessee and Music Row in Nashville must be a well-worn path. He played over 400 sessions in 1987, cutting tracks on more than a hundred albums. Besides being in obvious demand, the 29-year-old musician gets compliments wherever he goes. Everyone

I checked with had the same things to say. Nashville producer/guitarist/songwriter Mark Baldwin had nothing but praise: "The man can play anything—and you'll never meet a nicer guy." Sound engineer Ronnie Brookshire stuck to the same theme. "Mark is the only person I know," said Ronnie, "who can lock in so tight

with a click track that it sounds like a drum machine. And he's got to be the easiest guy to work with that I've ever met." Even some of Hammond's competition in Music City, U.S.A. had kind words, with the general consensus being that Hammond is a monster player who can come into the studio and nail it on the first take every time. But he won't just nail it, he'll also put some exciting moments in there.

Needless to say, with all of these accolades my interest in meeting the man was piqued. Without realizing it, I had been listening to Hammond on several albums I already owned, such as Dion's 1986 release. Velvet And Steel, and Sandi Patti's album More Than Wonderful. Although I had to practically pull it out of him-since he doesn't like to "drop names"— Hammond's credits sound more like a list of award recipients at the Doves. Among them are The Imperials, Steve Green, Larnelle Harris, Scott Wesley Brown, Michael W. Smith, Billy Sprague, Carman, Steve Chapman, Paul Smith, Pam Mark Hall, and David and Lisa Binion.

Although approximately 90% of his work is in the field of Contemporary Christian Music, Hammond also works on tracks for country artists from time to time. Recently he worked on Marie Osmond's new album, and on albums for Ronnie Milsap and Chet Atkins. Some of the jingles you may have heard him on are Oscar Meyer, Oldsmobile, Sears, Bennigans, and the CBN theme song. Recently I caught up with Mark, and I must say I came to the same conclusion as everyone else.

SB: Do you ever get tired of just doing sessions and long for a different type of gig? MH: Actually, I knew for a long time that I wanted to be a studio musician. I gave the whole thing a lot of thought when I was in college. One day I was standing by the Fine Arts Building at Valdosta State, just thinking about what I wanted to do in the future. I already had a great desire to be a family man; my original desire to play with Chick Corea in Return To Forever and travel around the world was kind of dissipating, [laughs] But anyway, I decided then and there that the way I could have at least a fairly normal lifestyle and still be a player was to be a studio musician. I decided then that I wanted to come to Nashville. So, I'm doing exactly what I had hoped for.

SB: How did you get your career going in Nashville after Valdosta State in Georgia? **MH:** One thing sort of led to another.

There was a Christian group coming

continued on page 58

by Stephanie Bennett

The Business "Hot to you, Domino's Pizza delivers!" If

you recall the jingle, you're sure to remember the tasty fills and driving rhythm that belong to John Hammond. Domino's is just one of the many credits Hammond has in his jingle book. Ritz crackers, Dodge trucks, McDonald's, and Sears are just a few of the major ones he has done. John broke into the session scene only about 18 months ago, and is already averaging three to four days of work out of fivecertainly a force to be reckoned with! Presently the majority of Hammond's dates come from the Southern Gospel market. Some of the tracks he lays down are for groups such as The Cathedrals, The Florida Boys, and The Hemphills. He also gets calls for some Contemporary Christian albums, and recently worked on Kathy Trocoli's third album in Atlanta. Prior to his coming to Nashville, John toured for five and a half years with former Imperial and Contemporary Christian artist Russ Taff. Since that time, the 27-year-old drummer has had no difficulty rising to the challenges of the session scene in Nashville.

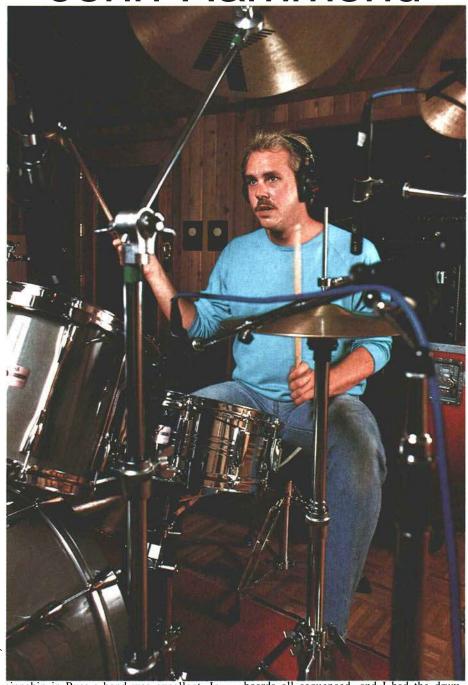
SB: You've experienced both sides of the music business—extended road tours and in-town studio work. At this point, do you have a view of "the ultimate gig"?

JH: Playing sessions is great. Sometimes I just sit down and think about the past year or so, and I feel very fortunate. I really do not take it for granted that I'm able to make a living doing what I would be doing in my spare time anyway, even if I had to do another job. But still, the job is like any other. Sometimes you're tired, or maybe you don't feel good and you've still got four or five hours to go. You know, it becomes work at that point. The other side of the coin is the excitement of playing live-like when I was with Russ. That was always incredible—just so much fun. Even when I was getting burnt out and really tired of traveling that last year, every time we got out on stage to play I just forgot about how tired of the road I was. The ultimate gig? I don't know, but I think there has to be variety. Now that the session thing is happening, I think back to the fun I had playing live. There's so much energy when you're doing a live thing. What I'd eventually like to see happening is this band I've got going.

SB: Who's that with?

JH: It's with some of the guys who are still with Russ Taff. That's why it's kind of hard to always get together. Russ's band was probably the best band that I ever played with. I mean, I played with very good musicians before that, but the musi-

John Hammond

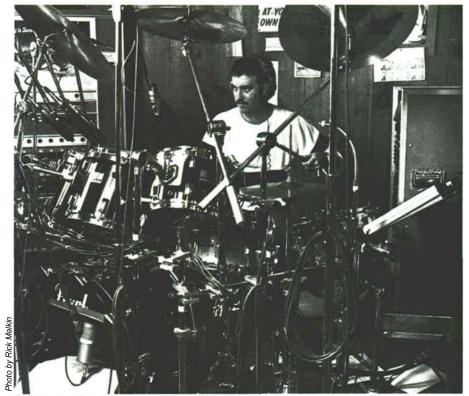


cianship in Russ s band was excellent. In fact, when I began playing with them, it was kind of intimidating. There were no weak links.

It was in Russ's band that I got used to a click track. There was a standard rhythm section of bass, guitar, keyboards, and drums. We had three or four different key-

boards all sequenced, and I had the drum machine doing percussion parts. I had more experience playing with the click there than I would have just diving into the studio and starting. We were using that kind of setup for about two years. That's what forced me to get good at it. I mean,

continued on page 62



Mark Hammond continued from page 56

through Valdosta called Bridge. A friend called and told me they were auditioning players, so I went down. The band was very interested in me, but I didn't join

them until two years later. At that time I was working at Opryland with The Crazy Band, and Bridge came through and we met again. I traveled with them for two and a half months on a replacement basis. Barry Landus, who was then the road director for the band, knew Neil Joseph, who is the main guy in Nashville for Word Records. At the time, Neil was an independent producer. Barry pushed me to him, and Neil took a chance on me for a custom album. Things went well, and that was really the beginning point. But that didn't happen until I had been in Nashville for three vears.

SB: So you were full-timing it with some other situations before the studio dates really started to happen?

MH: Oh, yeah. There was Opryland, and I was playing in some clubs here and there—mostly jazz. It wasn't until 1980 that I got my first session. And it was slow at first. It took about two and a half years before it was really full time in the

SB: There are a lot of other really good drummers in Nashville and the other major music cities who are not working as much as you are. Does it take more than just being a good player to really become successful in the studio?

MH: Yes, it does. Generally something has to come from inside the business. As I mentioned before, this fellow Barry knew Neil Joseph. If someone from the inside knows you, and believes in you and in your playing, it can make all the difference in the world. The snowball process can begin. You do a good job, and then one

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person recommends you to another.

I've seen it happen in other ways, too. But mostly you've got to be good and know someone who can help you. It's not a matter of just hanging around the studio. I have seen it happen where somebody will send a demo tape to some record companies. Believe it or not, many of these people do listen. I have a friend who came to town and did just that, and he's really gotten some work out of it.

SB: Most of your dates are for Gospel artists and CCM albums. What kind of demands are put on you in those situations?

MH: CCM covers such a wide variety of styles. I've got to play every kind of style that you can imagine, all the way from pop to jazz to metal to country, and even big orchestral types of things. About 50% of the time I am called on to read a legitimate chart. Other times there will be a very sketchy chord chart. You've got to really trust your ears in that kind of situation. As far as the equipment, it's no longer just bringing your acoustic drums in and then taking off. Five years ago I never would've imagined it, but I've got a rack now that is about four and a half feet high and just packed full of electronic stuff. For about a year, it seemed like everything was done with drum machines. And I'm not just talking about the Christian music, I'm talking about everything!

But even though it's leveled off a bit, if your equipment is not up-to-date, it's a strike against you.

SB: It seems to me that there are still many drummers out there who don't understand the first thing about electronic drum equipment. I sense a sort of loyalty to the acoustic sound, the wood shells, the uncomplicated 2 and 4. Some of these drummers are worried that they may not have a job in five to ten years. Do you think those are valid concerns?

MH: A live player will obviously make a different record than electronic instruments will. There's just something that you miss with drum machines. As much as a drum machine may try to imitate a real player, it doesn't have the heart. You *can* do incredible things with drum machines, but if you don't have that live element in there then you're not going to capture a live feel. But I do think that a drummer who wants to remain busy has got to have an "adapt or die" attitude.

SB: There's also quite a bit of work out there for drum programmers.

MH: Definitely. I know a lot of drummers who do more programming than they do playing. Most often the budget for an album will determine if an acoustic drummer is called in or they use the drum machine. But there are some artists and producers who are really into that electronic feel, and they opt for that—and

that's fine. But you can't get a live feel out of a machine.

SB: So you think the trend is away from a strictly electronic sound?

MH: Yeah, it has eased off a bit. But what I've seen happening is that you will have part of the track live and part of it clocked. The past couple of years I've played along with thousands of keyboard clocks, and it's been fun. I enjoy that.

SB: Tell me about some recent projects that you've particularly enjoyed.

MH: Probably the most recent one was an album that just came out by BeBe and CeCe Winans. On that album I programmed about 90% of the drum parts, and we played live on two tracks. We spent five days down in the basement of Word Records programming it from about 9:00 in the morning until 10:00 at night—every day. I remember taking about three days to recover. But we were really proud of the album. It came out good, and the single, "I.O.U. Me," is on the Christian charts as well as the pop charts.

SB: I heard that David Foster was in town and that you were working on a project with him. What did that entail?

MH: I did some tom overdubs on a song that he did for a movie called *Three Men And A Baby*. Foster programmed all the tracks, and then I was called in to overdub the toms. He's got this innate genius sense for pop music, and he's real easy to



MODERN DRUMMER 59

work for.

SB: Let's talk about the click track. I've spoken with drummers who detest it, and with others who more or less befriend it. People have told me that it's one of your strengths. How long did it take you to become comfortable and proficient playing with a click, and what pointers can you give for mastering it?

MH: The whole click thing started about four or five years ago, and really, there is definitely an art to it. My philosophy about it has changed over the years. It was real restrictive at first; it caused my playing to become very rigid. I was playing accurately, but it lacked heart. Then I heard Larrie Londin talking about it, and his idea was to treat the click like another player. That made an impact on me, and I really began to loosen up with it—just treating it like another instrument. Consequently, I noticed that when you're not thinking so much about staying right with the click, your time is actually better. If you can just relax and kind of play peripherally—like with musical peripheral vision—then it becomes much easier.

SB: What do you mean by playing peripherally?

MH: I mean playing with your ears open to everything that's going on. When you do that, your objectivity as far as time goes is much better. It's a strange phenomenon, but that's what seems to happen. Obviously, to be accurate you have to play with the click. But it loosens you up and allows you to play with better time when you're not concentrating so hard on it.

SB: Some producers demand that you stay directly on the click, some like it right on top, and some prefer that you be a hair behind. Do you have a particular way that you like best?

MH: Generally I like to play on just the very backside of the click. It's somewhere between the middle and being late. It actually comes out feeling as though you're not playing with the click. It tends to relax the track just a little bit. Don't get me wrong; if you solo the click and the drums it sounds tight, but....It's more a question of attitude. Playing a bit behind feels nicer, in spite of the fact that you're playing with the click. A lot of people

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play right on it, and sometimes I do that too. The type of song really dictates where I play. The attitude of the song will tell you, without any question, where the beat needs to be.

SB: How about your tuning techniques? Do you do anything special for the studio?

MH: I tune the drums on an overtone basis. I hold the top tom head and tap around the lugs on the bottom head, and that produces an overtone. You don't hear the fundamental that way—just the overtone. Then, I do the same thing, holding the bottom head and tapping the top head. I've noticed that the sound that's good for my ear happens when the overtones on the top head are a minor third below the overtones on the bottom head. I do that all around the toms. The snare is more just tuning it until it sounds good.

SB: I'm glad you mentioned your snare. As I asked around, several people mentioned this incredible snare sound that you get. Tell me about it.

MH: I've got a lot of different snare drums. Right now I'm mainly using two. Both are Pearl—a 6 1/2" brass, and the one you're probably referring to, which is a piccolo. It's a 3 1/2 x 14 and a great rock drum. The thing will crack your head off—basically, [laughs] I've also got a *Radio King* that's $8 \frac{1}{2} \times 14$. It was made around 1940, and it sounds tremendous. It's got a lot of bottom and kind of a big, round sound. There's another snare drum that I have that I like even better. It's also an 8 1/2 x 14, and it's made by a fellow named Ward Wilson who has a drum company down in Chattanooga called Dove Percussion. It's just phenomenal and has all kinds of bottom end; it's just this huge-sounding drum. Another thing that's interesting about this drum is that it doesn't have a snare bed. I would never have thought that a snare drum without a bed in it would work, and it does sound rattly if you're sitting right on top of it. But with a microphone, all that snare translates to top end, so it gives a real airy kind of sound. But you don't lose any impact; it hits hard-very hard.

SB: The rest of your kit is Pearl, too?

MH: Right. I've got an acoustic black laquer *GLX* kit, all maple shells. I use 10", 12", 14", and 16" toms, and one 14 x 22 bass drum. I'm using a real old 20" Zildjian ride cymbal, a 16" Sabian medium crash, a 17" Sabian thin crash, and a 19" K Zildjian China. I use *Sonic Rock* sticks that I buy from a local company; they're pretty long and heavy.

SB: What type of heads do you find are best for the studio?

MH: On the toms, I like the *Emperor* coated on top. On the bottom, I use transparent *Ambassadors*. For what I do, this is the best combination. The *Emperors* have a little more midrange than, say, a *Pinstripe*. Normally I don't like a lot of midrange, but in the studio it translates into punch. On the snare I'm trying a chemical

cloth head by a company called Compo. I'm not really sure what I think of it yet.

SB: You mentioned before that you really enjoy combining some of the newer electronic sounds with your acoustic drums. What are you doing specifically, and what are you using?

MH: Well, my rack is packed with all kinds of stuff. Right now I've got an E-mu SP-12 drum machine. There's a fellow here in town who's just an electronic wizard. His name is Mo West, and he built a 24channel mixer for me that is just great. Into it I have two Yamaha SPX 90 echo units, a Roland SRV 2000 echo unit, and a DBX Boom Box. I've got 12 channels of EQ, and also a Pearl SC-40 Percussion Synthesizer. I have all that mainly so that when I'm programming something, I can get as close to the sound that I'm ultimately hearing right there in my own rack. And then if somebody wants to change the sound later, that can be done. But when it comes out of the rack, it's going to be very close to how I think it ought to sound.

SB: Would you say that every aspiring session drummer should have all this, or can you go for it little by little?

MH: Oh yeah, you can add it little by little. I do think, though, that every drummer needs a drum machine, because you probably will be called on to do some programming. And if for nothing else, you'll need it when you're asked for a click track. The other stuff just depends on how important it is to you to be able to create the kinds of sounds that you want. To do that you have to have all the echoes and the EQs. I'm able to get a lot of work because I have those things. For instance, I might use sampled drum sounds from the SP-12 combined with either electronic drums from the Pearl, or maybe for odd effects. You can get strange air effects and noise effects that you can combine with drums just to do things a bit differently. Obviously, not many people want to go radical like that, but I do need it now and then. And another thing is in relation to MIDI. I have all my acoustic toms running straight into the rack. Via MIDI I can access anything in the Pearl as well as anything in the SP-12, and I can combine that with the toms. We've been able to get some pretty weird effects, like combining a real echoey woodblock sound with a tom. If you have it in the background, it creates something new. All the combinations open up the doors to some pretty radical things.

SB: Is that the way you keep things fresh for yourself?

MH: Yeah. Every now and then, I like to throw the producer a new tom sound. Maybe it's only a subtle difference, but it is different than what he's used to hearing. It's got to be in an appropriate situation, though. I also keep things fresh by listening to other kinds of records. I try to be open to the newest kinds of feels and

grooves, and to try new stuff on tracks instead of using something typical.

SB: What players have been the most influential on your playing technique?

MH: For years, Lenny White was a huge inspiration. I was really fond of his playing when I was more into chops and technique. Later on, though, I got more into a pop sound, and for me, the most appealing kind of a sound is one that has a little bit of the street in it, if you know what I mean. It doesn't sound polished or necessarily refined, it's just heart playing. So now I'm really interested in playing what feels good, rather than necessarily using the type of finesse that I was taught to play with. Right now the element of a garage band is really appealing to me. The over-produced, finesse type of music is geared more toward musicians. I like to get as sophisticated as I can, musically, but still play so that the average listener can relate to it.

SB: Who helped push you in this direction?

MH: As music started to change and I wanted to change with it, people like John Robinson and Harvey Mason affected me-and Steve Gadd, of course. But John Robinson was probably the biggest influence, because he just lays it down and makes the track so right. Paul Leim, who does a lot of Christian music, is another great player. He had a hand in that, too. And of course, my brother, John. He's a real "gut" player, and I mean that in a good way. I've been able to draw from that, too. He and I took lessons from the same instructor, Jack Bell. He was the principal percussionist in the Atlanta Symphony, and he gave me the first real direction I had.

SB: Do you think that it was basically that formal instruction that prepared you for the demands of the studio?

MH: Somewhat—but there were a lot of other factors involved. As a session player you really have to be able to go from one style—legitimately—to another. So that's something I've really tried to work on. I think that ability comes from playing as much as you can in as many different types of settings as you can.

SB: What other advice could you give to drummers who want to break into sessions?

MH: Obviously, there are things you can do, but you can't make it happen by just trying hard. First of all, I'd have to say you must determine if you've got the gift or not. A lot of times that's hard to do, especially if your reference point has totally been playing live, in the classroom, in the practice room, or whatever. I think you need to know, and you've got to be realistic with yourself. You've got to ask yourself, "Do I have enough confidence in myself to pursue it?" And then there are other factors. You must be prepared with all musical styles. You

wouldn't believe some of the sounds I've had people ask me for. You see, a lot of drummers are great metal players, or great rock players, or great country players. But as a session player you really have to be able to go from one attitude of playing to the next, and pull each style off the way it ought to be. In a session situation you run into new people all the time-custom artists who might bring their families and a producer in. So your own personal attitude has got to be one that's easy to work with. Oftentimes artists will be in town for the very first time, and their impression of Nashville is what they see in you. I just think that it's important to help make it a positive experience for the artists who come in to do an album. Sometimes it gets really hard, because the clock is ticking and people are asking questions that don't really relate to what you're trying to accomplish. And you have to have a certain amount of work done in a certain amount of time. Sometimes I get impatient when the pace isn't where it should be, but I'm working on it.

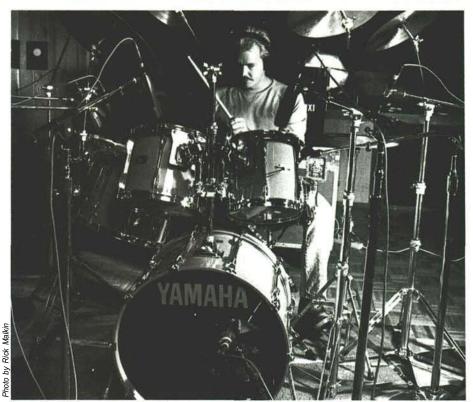
SB: Is there one especially important factor that brings it all together for you?

MH: Well, musically it's all these things. But personally, the reason my career works is because of my relationship with Jesus Christ. I know that this is a little different than the norm, but it's very important to me to keep a good balance. The Lord helps me do this. I mean, obviously you've got to love music and really give it all you've got, because if you don't someone else will. That's the only way to really improve and become successful in it. At the same time, it doesn't have to control you to the point that you lose sight of what's most important. I see a lot of people sacrificing their personal lives for the world of music. To me that's a tragedy, because life is much more important than just playing. Playing is definitely wonderful, and it can be incredibly rewarding. But for me, if priorities are out of balance, it's detrimental.

SB: How about the other side of the music business, though? The lack of stability, every week a different size paycheck—with you and your wife just having your first baby, does the insecurity of the job ever cause you to worry?

MH: It used to be that you'd go to school, prepare for a career, get a position with good security, and live happily ever after. That's not really the case anymore, is it? In many large corporations, there isn't much job security at all. With all the layoffs and plant close-downs, I don't think there's any more security there than there is in the music business. Yeah, music is an unpredictable business, and there are fluctuations in it. But if you do a good job people will keep calling—which isn't necessarily true of many other industries. I think if our only security is in our jobs, it's in the wrong place.





John Hammond continued from page 57

when it's just a bunch of guys out there playing, there's give and take. But when you've got three different keyboards that are being controlled by machines, it forces you to play the fact, because it's not going to give.

SB: Do you enjoy that "give and take" better than a more precise sound?

JH: Well, I like it precise, but without the give and take you really miss something. I think people are getting a little tired of machines, and it's slowly starting to come around to a more natural sound. It's still not uncommon for me to play with sequenced keyboards, and there may be a real guitar player or bass player, but there are plenty of advances being made in trying to make mechanized sounds feel more natural. There are a couple of devices out like the *Human Clock* that are working pretty well. But I think the general emphasis—if by no other evidence than all the products that are coming out like this—

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kind of shows you that people are a little weary of machines. Machines are machines and do not sound authentic.

SB: Have you been involved in many programming sessions?

JH: Not lately. It used to be that most of the jingle work I did was programmed. The last year or so it's been mostly all live playing.

SB: How long did it take you to "make it" exclusively in music once you came to Nashville?

JH: [laughs] I'm not sure you can really say I'm making it.

SB: Well, you're supporting yourself strictly on music income, right?

JH: Yeah.

SB: Okay then, you're making it.

JH: Okay, well...when I would come off the road and into town I'd do some sessions, so that's how I got started. It got to the point a couple of years ago that I had to start turning down some things—sessions that I really wanted to do—because I would have to go back out on the road. When I decided I really didn't want to be on the road all my life, and I felt that I was just missing too many opportunities, I settled down here in town.

SB: Was it easier for you because you had a brother who was already established?

JH: Definitely. As soon as I started being available, I began to get a lot of calls. So, by being Mark's brother I skipped over a lot of the breaking-in period that so many people have to go through when they first come to town.

SB: You mean paying dues?

JH: Yeah, but it *has* had its pros and cons. Even though through Mark I've got a built-in calling card, it's also a built-in second call, as opposed to a first call, because everyone that knows me, knows Mark first. I'm having to struggle a bit with that.

SB: In the same vein, do you ever come across producers who expect you to do the same things that Mark does, or do you generally get respect for your individual style?

JH: That has been a problem a few times, especially with people who are unfamiliar with me. Because I'm Mark's brother I guess they expect me to play what he would play. Then I come in and I don't really sound anything like he does. Another thing that happens is that the credits sometimes appear wrong.

SB: What do you mean?

JH: Sometimes Mark will be on an album, and then I'll come in and cut the last couple of tracks. At times, when they see "John Hammond" next to drum credits, whoever does the credits will just cross my name out and put in Mark's name instead, figuring whoever wrote it down made a mistake. It bothered me the first couple of times, but now we just laugh about it.

SB: As long as your name is on the paycheck, right?

JH: [laughs] Yeah.

SB: You gave me the impression before that you see yourself as still breaking into the scene. Is that true?

JH: Yeah, I do. I mean, I'm working, and I'm paying my bills. But I've only been in Nashville full-time for a year and a half. When I compare myself to somebody like Mark or some of the other musicians I work with who have a much more varied list of accounts, I know I still have a way to go. But let me tell you, I don't take my work for granted. It's been a real asset having Mark as my brother. I've learned a lot from him.

SB: How about some of those differences in playing styles that you mentioned before? How would you describe the key differences between your playing and your brother's?

JH: Mark has the capability—if he wants to—to sound like a machine. He has even fooled me and played me things that he has played on that I thought were the drum machine. I don't play like that. Maybe I could on a real simple thing, but I just don't think I have that skill. I put accents on a different part of the beat. I tend to put my snare drum really far back—farther back than Mark likes to. It's just a different color, a different kind of feel. Also I think I play sloppier than Mark. I don't mean like everything's ugly and there's just a lot of noise going on; my playing is just much less precise.

You know, though, the grass is always greener. When somebody else does something that you don't do, you always think that makes him better. That's sort of the way I perceive myself. I wish I were capable of playing a lot more precisely than I

do. But I guess some people like a less precise feel. Take John Bonham, for example, who was one of my biggest influences. He hardly sounded like a drum machine. What he played was perfect for what he did. He had great chops—really tough, and very proficient. But that wasn't his bag. He played with so much energy and emotion. Stylistically, I lean toward that philosophy—playing more emotionally rather than technically. It's funny; when I talk about this it's a little weird, because Mark can play any way he wants to play. Any strength of mine is his strength, too-even more so. He is really one of the few drummers I know who can literally play anything. I mean, his chops are incredible.

SB: It's nice to see that there's so much family loyalty in the Hammond clan. Mark raves about your playing, too.

JH: It's not because he's my brother. I've heard quite a few other people in town say the same thing. I would like to be able to sum up our differences by saying that I'm more of a "feel" player, and Mark is more technically oriented. But that may give someone the impression that there's something weak about his feel—which is absolutely untrue. We grew up together, and he was just a major influence on me. I really can't pinpoint our major difference.

SB: Can you tell me about some of your

other influences as you were learning? JH: Led Zeppelin II was my first album, and I lived with that for a long time. I guess I kind of went through the same influences as everybody, for a while. I mean, even Jeff Porcaro said that John Bonham influenced him. Then I went more into Yes and Emerson, Lake, & Palmer when a lot of my friends were listening to Chicago. After that I was into Roger Taylor, from Queen. He was kind of bombastic at times. Then I got into Chick Corea with Lenny White. And Gino Vanelli-his records just absorbed me. When his Nightwalker album came out I was on the floor. That was the record for like three years. I got my records out the other day and found that I had two copies of that album plus one on CD. Vinnie Colaiuta is amazing.

SB: So what have you come up with as your philosophy of drumming?

JH: It's never a matter of calculated "boom chick boom chick." If you don't play from your heart then it really just sounds like a machine. You've got to play *the song*, not the part; that's what I try to do. I don't really know how to elaborate on that; it's really just very simple.

SB: What kind of sounds do you go for on a session?

JH: I'm really going more for the wide open sounds. I like a lot of ring on the toms—and also on the snare drum. I do like to have that "boing"—not predominantly—but I do like it in there. It's what a snare sounds like. There are a lot of people who don't like that. Many engineers

only like the deader, more muffled sound. So I have to change it, even if I don't like it

SB: How do you get the ring and resonance from your toms?

JH: I use the RIMS on all the toms, and that has everything to do with getting resonance. When I was on the road with Russ, I used to play fiberglass singleheaded drums, and they sounded real cool. Then I sent home for my old set of Pearls. They were two-headed, and I started to get that real open sound. I'd tune them up and get them sounding really pure, with a lot of ring. Then I'd mount a tom, and all of a sudden it would be dead. What happens is that you've got the mount bolted directly to the shell, and the entire weight of the drum is pulling against that. It actually distorts the shape of the drum, and that ruins some of the tonal characteristics. The RIMS evenly disperse the weight of the drum around this rim that hooks on to several points of the drum. So you don't have all that weight pulling against one part of the shell. You don't have distortion of the shell, and consequently the drum rings a lot more true. And that's the sound that I want. I think RIMS are so incredible; to tell you the truth, I can't imagine ever not using them.

SB: Are you still using that Pearl kit?

JH: No, now I'm using the Yamaha *Power Series*.

SB: Tell me about the kit.

JH: It's a gray, natural birch kit, and all the toms—10", 12", 14", 16"—are the deep size. The kick is a 15 x 22, and for a snare I use a 5 *I/2"* metal, a 7" natural finish, or an 8" gray. As far as cymbals, I use mostly Zildjian K's. I have 15", 17", and 18" crashes, a 19" *China Boy*, a 20" Ping ride, and I've got 14" *Quick Beat* hi-hats and 13" and 14" Sabian hats.

SB: Are you familiar with the heads that Mark has been trying, the Compos?

JH: Yes. When I'm going for a thicker, real generic pop sound—like for jingles—I'll use the Compo heads on my snare.

SB: What are some of the qualities of the Compo head?

JH: They're similar to Duraline heads. They're a weave, so the heads don't have the ring or same kind of tonal quality as other heads. You can lower them and get some squash out of them. Normally I use the transparent *Emperor* on my toms, and the *Pinstripe* on my kick. If I don't use the Compo heads on the snare I use the coated *Ambassadors*. As far as electronics go, I use the Pearl *Drum X* and the Pearl *SC 40 Syncussion X*. The *Drum X* gives me some nice sounds. The chimes and triangles sound like samples, but they're not.

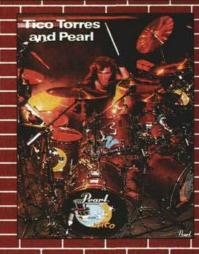
SB: So are you off to a session now?

JH: No, it's been a little slow in the studio this week, so I think I'll go fishing, [laughs] I love that, too!

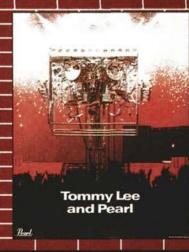
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The Tumbadora is the most important of the Afro-Cuban percussive instruments. It is also commonly known as the Conga drum, getting this name from the Cuban dance and musical form known as the Conga. The instrument has a very rich history. It was introduced in Cuba by Congolese slaves in the form of a hollowed-out tree trunk with an animal hide tacked over one of the openings.

The Tumbadora also represents the tragic history of slavery and centuries of persecution of the African in the New World. Although slavery ended in Cuba during the 1880s, racism prevented the Tumbadora from entering into the dance halls or into general acceptance by the non-black public until the second half of the 1930s. From the second half of the nineteenth century, the Tumbadora has been the backbone of two of the most important forms of Afro-Cuban artistic and cultural expression: the Rumba and the Conga.

Although the Tumbadora and related instruments from its "family" are very important in other countries (where they have also developed to a great extent), nowhere have they had more impact and diffusion than in Cuba. Cuban forms that rely heavily on the Tumbadora, such as the aforementioned Rumba and Conga, as well as the Mambo, Cha Cha Cha, and Son Montuno, are known throughout the world.

The examples presented here reflect basic hand patterns and rhythms that can be considered fundamentals in understanding and playing the Tumbadora. Play them at all tempos and create different exercises by combining them. The examples are all written for a right-handed player, so reverse the hand sequence if you are left-handed. I also strongly suggest that you eventually learn the rhythms both left-handed and right-handed to develop your coordination and ambidexterity. These examples are all written for one drum.

Example 1 is the most basic and common Tumbadora rhythm in all of the dance music of Latin America. It is commonly referred to as "Tumbao," which is a word obviously derived from Tumbadora, but also used to describe the rhythm of a person's gait or stride (the "swing" of their walk). The Tumbao must have a natural "swing" or "groove." Tumbao can also refer to any of the endless variations of this rhythm.

The two hand-sequences given in Example 1 are equally important. The first one features the "toe-heel-toe" motion of the left hand, which is an extremely important movement in traditional Afro-Cuban playing. The second hand sequence is a more evenhanded approach and probably more practical to use for fast tempos. Because of space considerations, I am not going to describe how to get each sound out of the drum. You'll be better off spending some personal time with a good teacher. The notes in parenthesis should be alternately substituted for any of the six basic sounds given here in all combinations, thus creating dozens of variations. When using substitutions in this way, use the second hand sequence.

H=heel (full palm)
S=slap
B=bass (full palm)
T=toe, touch, or tap (fingers)
O=open tone
M=muffled tone



Example 2 is a variation of the Tumbao commonly used for the Bolero rhythm. The Bolero is a ballad and therefore usually very slow to medium in tempo.



Example 3 is a variation of the Tumbao that places the open tones in such a way as to resemble the Bomba rhythm from Puerto Rico.



Example 4 is a variation of the Tumbao that places bass tones where open tones would be played on a lower-pitched drum, if two drums were being used. This pattern is very common in the Mambo rhythm.



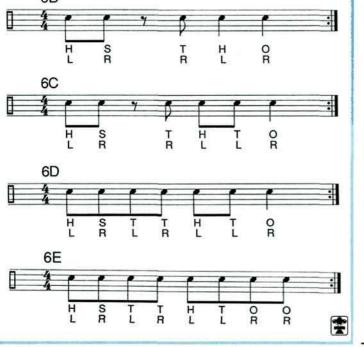
Example 5 is yet another Tumbao variation that places open tones on the 3 and the 4, resulting in a rhythm that is very similar to many rhythms of African origin or derivation.



Example 6, A through E, is an exercise in the Cuban Rumba, specifically dealing with the Salidor (low drum). (Note: The Rumba is often interpreted on three drums, among other instruments, each usually played by one musician. The highest-pitched drum is called the Quinto, the midrange drum is called Segunda or Tres golpes, and the lowest-pitched drum is called Tumbadora or Salidor. There are other names for these instruments also.) Example 6A is the most basic application of the rhythm. Examples 6B through 6E get progressively fuller by adding one note to the previous rhythm until the measure is a full Sth-note pattern without rests. Notice that this full rhythm (Example 6E) is very similar to the Tumbao of Example 1. The only difference is that the slap is on the upbeat after the 1 instead of on the 2. It becomes obvious that the Tumbao, as interpreted by the dance bands, is directly derived from the Tumbadora part of the Rumba. Remember, play the exercises as written and use your imagination.



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BOOKS

THE SOURCE by Steve Barta Hal Leonard Publishing Company 8112 W. Bluemound Rd. Milwaukee WI 53213

Price: \$8.95

Attention all mallet players: This book's for you. *The Source* is an 80-page book that contains over 20 different scales, each written in all 12 keys. The scales covered are: Ionian, Dorian, Phrygian, Lydian, Mixolydian, Aeolian, Locrian, Diminished (whole step, half step), Diminished (half step, whole step), Wholetone, Augmented, Blues, Major pentatonic, Minor pentatonic, Harmonic major, Harmonic minor, Melodic minor, Lydian augmented, Lydian flat 7, Locrian sharp 2, Super Locrian, and Chromatic. The scales are all written in two octaves, ascending and descending, in both treble and bass clef.

The Source is very clearly written, which makes it easily visible from a music stand, and the scales are not cramped together. Included on the first page of each scale is what the author calls a "chord choice," which is a list of chords that can be used with the scale. Overall, this book is an excellent source for scale and chord information.

-Frederick Bay

AMBIDEXTERITY

by Ronnie Ciago Comprehensive Music Services, Inc. 9233 SW 8th Street, #119 Boca Raton FL 33428-6866

Price: \$5.95

Here is an interesting book that features some excellent technical exercises for the hands. The basic underlying concept of *Ambidexterity* is, obviously enough, to develop the hands equally. In this 36-page work, there are quite a few exercises that are designed to strengthen both hands.

Ambidexterity covers such topics as endurance exercises, single-stroke roll and double-stroke roll exercises, paradiddle combinations, flams, drags, ruffs, and ratamacues. Even though these topics have been written about for years, here the author has come up with some different ways of addressing these same old topics. By using things such as accents and different groupings of traditional patterns, the old exercises take on a new light. This book also includes sections on proper physical and mental attitudes on drumming.

The notation in this book is generally clear, but there are a few problems reading some of the flam sticking indications. Also, many of the accents are placed within the staff, which makes them a little more difficult to read. However, in general this is a good book of hand technique exercises that is well worth the price.

—William F. Miller

MIRROR FROM ANOTHER

by David Friedman

Belwin Mills Publishing Corp., Columbia Pictures Publications 15800 NW 48th Ave.

Miami FL 33014

Price: \$9.95

Rarely does one find a substantial collection of pieces written, not transcribed, for solo vibraphone. It is rarer still when it is masterfully written by a player whose long experience with the instrument provides well-grounded insight, enabling the writing to flaunt the instrument's natural fortes. These pieces are accessible, varied, and pretty (unfortunately, another rarity). Examples of minimal music and a "tongue-in-cheek" waltz are included

along with one piece arranged from the duo pieces of the *Double Image* album. The book's introduction and a sentence or two in the contents explaining each composition provide direction for practice, without haranguing. Annoyances are minimal: a few inconsistently placed mallet damping marks and a bass clef typo in the arranged duo piece. This is a strong collection, and worth a look by players with wide ranges of abilities.

—Jany Sabins

DRUM CONCEPTS AND TECHNIQUES

by Peter Erskine 21st Century Music Productions, Inc. Distributed by Hal Leonard

Price: \$12.95

"In this book, I am going to share my drumming experiences and philosophies with you. We shall explore all of the rhythmic influences that make up my understanding of music...my drumming vocabulary, and techniques," says our author in the foreword of the book. And this is precisely what one will find in *Drum Concepts And Techniques*, the long-awaited drum book from the fertile mind of Peter Erskine.

This text covers a *lot* of ground—and at a pretty good clip. Though it opens up with the absolute basics, it quickly moves along to more challenging material. In essence, what we have here are Peter Erskine's well-thought-out ideas on ride cymbal technique, jazz independence, brushes, practicing, phrasing, reading, and tuning, among other subjects. There's also a complete section on rock beats, shuffles, reggae, sambas, and other Latin rhythms. Another nice touch was the decision to include the drum transcriptions for the opening sections of a selection of recordings Peter has made with Steps Ahead, Weather Report, and John Abercrombie.

Needless to say, any single topic discussed in this work would make for a complete book in and of itself. We'll most likely see a more tightly focused approach from this articulate drummer in future projects. But this first effort was obviously designed to be one knowledgeable man's overview on a wide realm of subjects, and it clearly succeeds on those terms. And when that one man happens to be someone of Peter Erskine's stature, capable of discussing so many diverse topics in such a conversational and logical manner, well then it becomes particularly worthwhile investigating.

-Mark Hurley

SOLOS

WALLFLOWER, SNOWBIRD, CARILLON FOR VIBRAPHONE

by Gary Gibson

Studio 4 Productions, distributed by Alfred Publishing Co., Inc. P.O. Box 5964

Sherman Oaks CA 91413

Price: \$4.50

First, the bad: Studio 4 has been putting out good things long enough not to be committing the simple metric and harmonic copy errors found in this piece. For the less confident first- or second-year college student at whom this is aimed, the guiding hand of a teacher is most probably necessary to amend these miscues.

Now, the good: These are solid, simple, and tuneful constructions. And they're good introductions to performance-level material involving odd time signatures, touches of jazz voicings, and other common vibe techniques and harmonies, such as pentatonic scales, mallet damping, and octave unisons. Each contains a spark of interest to enliven it, like a little dead-stroke figure to represent the snowbird, or an intriguing carillon in 5/4. Though not dynamically overwhelming, these pieces successfully inte-

grate sparesness, variety within each segment, and small dashes of challenging material.

-Janv Sabins

RICAMO (Embroidery) **Suite tor Solo Mallet Instruments** by Arnold Franchetti Somers Music Publications 45 Kibbe Drive Somers CT 06071 Price: \$5.00

This is, in effect, a set of three miniatures, one each for solo glockenspiel, marimba, and vibraphone. I was especially taken with the flowing gracefulness of the marimba solo, but each movement seems idiomatically very well suited to its instrument. Four mallets are required for each instrument. The marimba movement contains a few basic one-handed rolls. The style is contemporary and pleasant, and is well suited to college or advanced high school level. A good piece for recital, especially if a shorter work is needed.

—James Preiss

MEXICAN VARIATIONS

for Marimba Solo by George Frock **Southern Music Company** San Antonio TX 78292 Price: \$2.50

I found this work very appealing, especially for younger players seeking to develop their proficiency in four-mallet playing. It is a set of four movements, called variations, each exploring a different aspect of four-mallet technique. The piece has a strong sense of unity, and yet each movement could stand on its own if the performance situation required it. No timings are given, but the work is not long. I would recommend it for advanced junior high or good high school players.

-James Preiss

EXTREMES

by David Mancini Kendor Music, Inc. P.O. Box 278 Delevan NY 14042 Grades

Price: \$12.00 The title of this five-and-a-half minute septet for percussion ensemble is very appropriate. Extremes is a study in fast vs. slow tempos, loud (some markings areffff) vs. soft dynamics, and traditional vs. non-traditional percussive timbres. All players, with the exception of the timpanist and vibraphonist, are required to perform a number of instruments; however, no part requires an extensive setup. The less traditional percussive timbres used in the slow middle section (titled "Mysteriously") include two stainless-steel bowls, two pieces of electrical tubing, and a clock chime. The remainder of the instrument requirements are more common to percussion scoring practices. Marimba, vibraphone, and bell passages can be played with two mallets with the exception of measure 84, where three- and four-note tone clusters are used for the only time to support the climax of the middle section.

The one-movement structure is divided into three sections, marked as follows: Fast: Quarter note = 138-144; Hold Back (Mysteriously): Quarter note = 44-46; and Presto: Quarter note = 180. The time signature is 4/4 throughout most of the work; however, a marking of cut-time might have been more appropriate for the presto section to aid the conductor in maintaining tempo. More importantly, it would facilitate the metric modulation to 3/4 that occurs in the closing measures. The printed parts and scores

are quite clear and easy to read. Both the performance notes and outline of instrumentation are helpful. Dimensions and a more complete description of the electrical tubing (also known as conduit) would more precisely communicate the composer's intentions for this sound effect. The Grade 5 rating might be a bit high, since Extremes appears to be within the reach of most advanced high school and college ensembles.

David Mancini has contributed to percussion literature a challenging yet approachable percussion ensemble that should be both enjoyable to play and to hear, and ideal as an opener or closer to a program.

-Bill Albin

ETUDE END MINOR for Marimba Solo

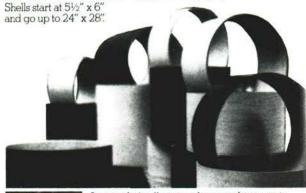
by Alice Gomez

Southern Music Company San Antonio TX 78292

Price: \$5.00

This work sounded to me like an attempt to write down an improvisation. It is in an arch form—ABCBA—with the second B and A virtually exact repetitions of the first. Strong influences from Gordon Stout's first "Mexican Dances" and some of the Paul Smadbeck etudes are present. To me there is just not enough material to create an interesting composition, and the motives chosen are, by and large, not musically strong enough to sustain their many repetitions. The strongest section for me was the middle, which, because of its rhythmic vitality, overcomes any limitation of melodic and harmonic content. The work is written for three mallets (one LH, two RH) and is recommended for the high school or intermediate college level student. —James Preiss 🎇

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Berry continued from page 25

to cutting a song is to go on "feel." We don't spend a lot of time making a record. We're far from perfectionists.

RS: What about when you and the rest of the band work with another artist? Last year, for example, you worked with Warren Zevon on his *Sentimental Hygiene* album. What's your approach in a situation like that?

BB: Well, with Zevon I didn't know what to expect. I never used a click track before. I heard how they did things in L.A., and I just said to myself, "Oh boy." But using a click track was no problem for me at all. As a matter of fact, I kind of liked using it. To be honest, I used one on *Document*.

RS: Let's talk a little bit about how that

album was recorded.

BB: We recorded every song twice. I did one take with a click track and one without. I can't even remember which ones I picked for the record, but I'll guess and say half of the takes contained a click.

RS: What was it about the click track that you liked?

BB: I hate listening to our older songs where the tempo changes when it shouldn't. Tempo changes in a song should happen—sometimes. But there are songs like "Life And How To Live It," from Fables of the Reconstruction, where the tempo speeds up so much that the song sounds horrible. Now that bothers me. I always thought that if you played to a click track, the drums wouldn't sound

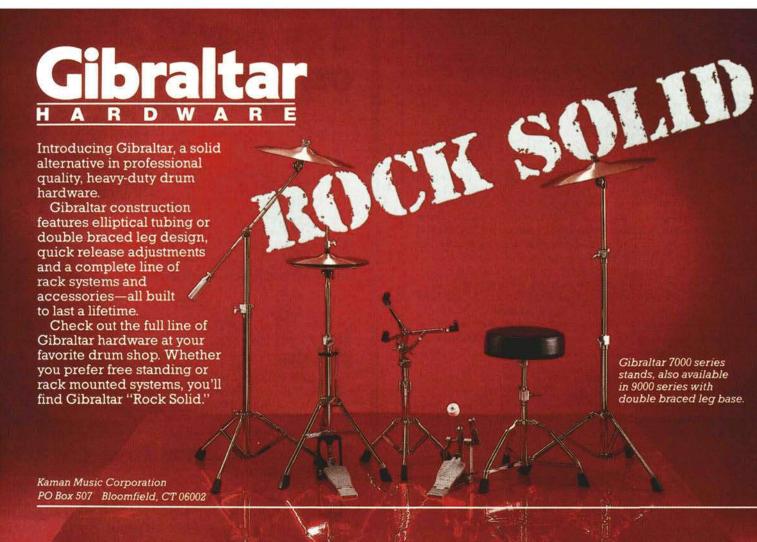
natural. But that's not true. What you do is stay right around the click track. I thought my drums would have this machine sound to them, but they didn't. I was pleasantly surprised to find that I was able to use the click track and still come up with a sound that had feel to it. Certain songs need a click track, and certain songs need to breathe. At least now I'm not afraid of the click track.

RS: Which songs are you most proud of? Which songs contain your best performances?

BB: I like "Begin The Begin" on Lifes Rich Pageant. Your question, though, is one I never asked myself. That song is fun to play, and I like what I came up with as far as the drum part goes. It's kind of like the Gene Krupa in me coming out. Krupa was always cool with me. My father loved him, too. He'd say to me, "Now that's a real drummer, Bill." Krupa had a real "swing" style. He just played toms all the time. I like that. I play a lot of toms, and not just rollarounds. I like to use them as figures in beats. I use a lot of toms in "Begin The Begin." Maybe that's why it's my favorite song as far as drumming goes. **RS:** Are you responsible for your own drum

with an engineer? **BB:** Well, I can't tune drums very well. For some reason I never could master that. So we enlisted Hunt Waugh, who's a great drum tech. He can tune the heck out of

sound in the studio? Do you work much



drums. When we were recording *Document*, he'd come in when we were starting a new track. I'd say to him, "Do whatever you want with the drums and tune them the way you think they ought to be tuned." We had a demo tape that we made in Athens before we went in to record *Document*. I'd play him the song we were about to record, and he'd pick out different snare drum sounds. Generally, we don't spend that much time on drum sounds. We don't sit there in the studio for hours trying to get the right drum sound.

RS: Michael Stipe and Peter Buck get a lot of ink when it comes to R.E.M.'s sound and its songs. But everyone in the band writes, and all of you have a say in the makeup of R.E.M. records. Can you tell me how, exactly, you contribute to the band's music, other than, of course, playing the drums?

BB: R.E.M. is a democracy. If one person in the band does not want something, it won't happen. That's just the way it is. Decisions have to be unanimous. But we're also sensible people, so there are compromises. As for songwriting, we all have guitars and pianos at home, and we all write. We get snippets of ideas. Rarely do we come to rehearsal and say, "Look, I'm convinced that this arrangement, from beginning to end, is perfect." So there is collaboration.

RS: Does Bill Berry the songwriter ever get in the way of Bill Berry the drummer?

BB: Not much, because I always liked playing the guitar and putting down ideas on paper. The first thing I ever did on guitar was learn the bass line to "Satisfaction." I wore out my sister's copy of that record. I have good ears. I think every drummer should play piano, and then learn how to play the drums.

RS: Let's change direction a bit and talk about your drumset.

BB: With the exception of my remote control hi-hat, which I can mount anywhere on my rack, it's a basic Tama set. Having that remote control setup was revolutionary for me.

RS: Why was that?

BB: With my "power rock grip," as I call it, I couldn't bring my hand up as high as I wanted to without the hi-hat getting in the way. In the past, I always felt like I was in a straitjacket. But now I feel great. I'm comfortable when I play.

RS: And what about the rest of the set?

BB: I don't concern myself with drum dimensions and all that. It's not important to me. But I use two crash cymbals, a splash, and a really heavy ride cymbal. I play the bell on it almost constantly. As for the drums, it's the same set that Kenny Aronoff uses. It's great for recording as well as playing live. Since I only have three toms, I like to have the range pretty wide. I have a really small tom and a rather big one, so I get two completely different sounds out of them.

RS: You mentioned your "power rock grip." Do you ever use traditional grip anymore?

BB: Never. It hurts my wrist and arms if I do. I play so hard that using the traditional grip is actually painful. I used to be a finesse drummer. I'd throw in some jazzy rolls and other things whenever I played. But now I just hit them as hard as I can.

RS: What made you change your grip?

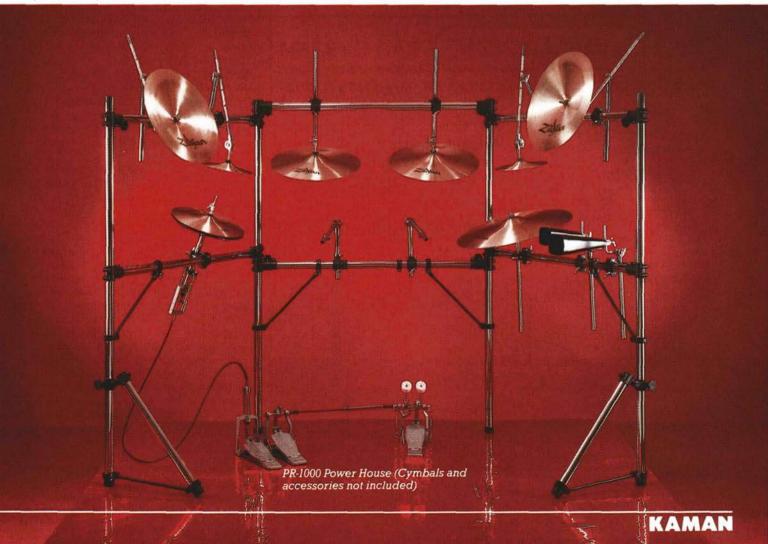
BB: In the past I was a control drummer. But between the time I gave up the drums after high school and the start of R.E.M. at the University of Georgia, I lost a lot of coordination. I figured it was a good time to adopt a new grip, since I saw a lot of other drummers with a power grip.

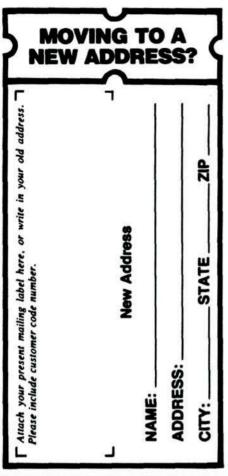
RS: You don't use electronic drums. What are your feelings on them?

BB: For some drummers, they're fine. I saw Prince in Atlanta, and what he does is a perfect example of a great use of electronic drums. But for me, the only electronics I want involved in my set are out at the board. The sound engineer has a Yamaha reverb unit on my drums, and that's it. At home, though, I have a little drum box. I use it when I write. I don't despise contemporary drum technology. I don't elect to use it, that's all.

RS: Do you keep up on the latest innovations?

BB: No. I don't care enough about them. **RS:** What is your life like when you're off the road? Do you listen to a lot of music?





BB: Yes, I'd say so. I spend a lot of time in the car driving back and forth from Macon. So I listen to everything, except opera. I don't buy a lot of records, but I like just about all kinds of music. I'm a music fan.

RS: What contemporary drummers are you fond of?

BB: Well, Stewart Copeland is great. But Gene Krupa is still my hero. I can identify not only with his drum style, but also with his hard life. Not that I've had a really hard life, but I can relate to it, that's all. Krupa is just the greatest, though, as far as I'm concerned.

RS: Do you ever get the urge to sit in with other bands, or perhaps do some recording with acts other than R.E.M.?

BB: The way things are going for us, it's hard to think about doing anything else other than R.E.M.-related stuff. The success of Document and of this tour tells me we're going to be doing this for a while. We're definitely going to make another four or five albums. When all this is over and we've gone our separate ways, who knows what I'll do? I'll probably be real anxious and take off to see all the places I always wanted to see. I mean, I can't snow ski now, even though I want to, because if I break my leg, then what happens to R.E.M.? I want to hang glide, but that's out of the question at the moment. In the long run, I'll wind up doing something music-related. What that is, well, I'll have

to wait and see.

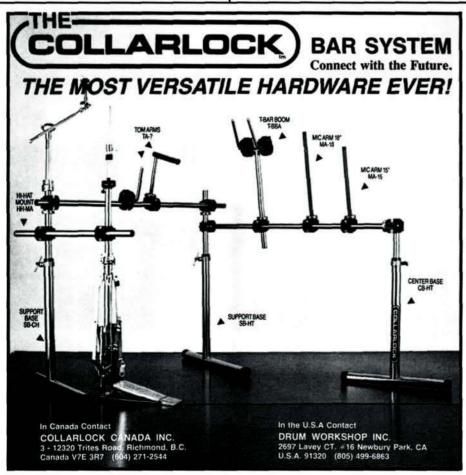
RS: Do you enjoy being on tour?

BB: I really love it. It's as much fun this time as it ever was. It's also much different. We've been playing to some pretty big audiences. My mother is proud of me, and radio is playing our music. Finally, all these years have paid off—and in a neat way, too. We walked into the back door of success when nobody was watching.

RS: When you look back at your drumming career, what do you see? Do you even think in terms of a career as a drummer?

BB: Sometimes I do. But I'm just not the type of drummer who goes around talking about drum techniques. Drumming has always been a challenge for me, and it's still as challenging as it always was. But then again. I expect more out of myself now. I've improved as a player. But I still get nervous; I still have to have a beer or two before I go out on stage. Being nervous can be good for you because it keeps you aware of your performance. But being too nervous won't let you concentrate like you ought to. Concentration is what it's all about. If you can get your concentration down during the first three songs of a show, then you can have fun and enjoy the rest of the set. Your concentration then becomes almost second nature.

RS: You're a drummer who plays hard. Two drummers who also play hard or have played hard in the past, Max Weinberg and Larry Mullen, Jr., have had problems with their hands because of their drum style. Have you ever experienced such problems? **BB:** Aside from the blisters, sure. As I get older my hands feel like they're bruised. The bones inside my hands are the things that hurt the most. A doctor I met told me to exercise by clasping my knuckles and rubbing into them. That has really helped me. I don't wear gloves. And, don't get me wrong, I don't hit that hard. I know drummers who hit harder than me. Fortunately, I feel most of the pain in my hands at the end of a tour. I'm able to play most of the time without really heavy pain. And if the situation gets worse, I'll have the doctor look at them. Let's face it, hitting drums with a pair of sticks is not the most natural thing to do. Maybe that's why I've turned to songwriting. A lot of people don't know this, but every night I take my guitar with me to my hotel room and play it a couple of hours. I try to work on a new song whenever one comes to me. However, I don't get upset if the ideas for a song aren't there. That's the great thing about our band. We don't put pressure on each other. I attribute that to the fact that we all get songwriting credits. I've seen bands get all screwed up when one or two guys hit a hot streak and score with a couple of big songs. So they wind up driving expensive sports cars, and the rest of the guys in the band are left out in the cold. We don't want anything like that to happen. No one band member is taken for



granted. We all know that the sum is greater than its parts, and we never forget that. We're in this for each other, and we're not greedy. What's happening to R.E.M. in terms of success and the press that we've been getting is absolutely amazing. We never thought any of this would happen. I mean, you dream about these kinds of things, sure, but you don't count on them happening. You can't. But because these dreams did come true, we don't want to do anything that would jeopardize the great situation we have. Only a bunch of fools would do that.

RS: R.E.M. seems to be a band of friends. You guys live together on the road. You work together. You all live in Georgia. And I understand that when you're not working, you hang out together. Not many bands who have achieved the success that R.E.M. has do that anymore.

BB: Well, we are friends. We hang out a lot together. But that's what keeps our music tight. When we're home, the local clubs are filled because people know we're very apt to show up and play. It's a lot of fun, and we do it all the time.

RS: What's in store for you and the band in 1988?

BB: We were just talking about that the other day. I think the success of Document bought us some time. As of now, we plan to stay off the road for pretty much the entire year. We definitely need time to think about what we're going to do as a band in the future. The next record we make will be a very important one for us. Fans and critics are going to want to know if Document was a fluke. I think all our records were good, but *Document* is special because it was done so well. It is really our breakthrough album. Anyway, we know that what lies ahead is a new chapter to R.E.M. Our contract is up with I.R.S. Records. We might re-sign with them or we may not. Ever since we signed our record contract we put out a record a year. But now we can take our time making albums. There's no rush, no contractual obligations. For the first time since we've been a band, we have some leeway, we can loosen up a bit. Personally, I'm looking forward to it. This doesn't mean, though, that we'll be taking 1988 off. Not quite. Our goal right now is to write at least two albums' worth of material before we go back into the recording studio and start a new record. As for me, I hope to contribute as much as I can to those songs. I'd like to become a better drummer, [laughs] I'm not the typical drummer that someone would read about in Modern Drummer. But maybe there are other kinds of drummers out there who are like me. Maybe they'll have an idea as to what I'm all about or what my view on drums really is. I hope so.

RS: If all drummers had the same ideas on drumming, played the same way, used the same kinds of equipment, and said the same things every time they were inter-

viewed, there would no point in having a magazine such as *Modern Drummer*.

BB: I guess you're right. I hope you're right.

A few minutes after the interview is over, Berry races from the tour bus to the stage in the Rutgers University Athletic Center for soundcheck. I wander around and wind up where a couple of sound engineers are working on an acceptable sound to fill an arena more accustomed to the screams and shouts of basketball spectators than the riveting sounds of rock 'n' roll, R.E.M.-style.

I find out that the reverb unit Berry was talking about earlier is a Yamaha Rev-7. A Lexicon 224X is also used to finalize

Berry's drum sound. Together, they help provide the crispness and overall depth that comes from Berry's drums as he cracks his snare monotonously during sound-check, and then later on when he whips up enough drum power to more than fill up the bottom to R.E.M.'s best songs.

After soundcheck Berry wolfs down some supper and sits back with a beer. A couple of student reporters from the Rutgers University paper, the Daily Targum, would like to interview Berry. He declines. "I think I'm just about all interviewed out," he smiles. "I don't know if there is any more to say about R.E.M., drums, rock 'n' roll, or Bill Berry. About all that's left to do is go up on stage and play."

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SHOW DRUMMERS' SEMINAR

by George Marsh

Acoustic Intensity



The David Grisman Quartet with George Marsh (left).

To see and hear George Marsh play with jazz mandolinist David Grisman's quartet is to be impressed with the kind of intensity that a drummer can achieve while playing in an acoustic situation-acoustic not only in the sense of something like a traditional jazz trio, but with historically acoustic string instruments. The whole concept of putting drumset into what is basically a string ensemble is unusual. But George is an unusually creative and talented drummerlpercussionist. In this article, he explains how he got involved with Grisman, and then talks about the rehearsal process and how he came to understand the music and determine what type of drumming it called for.

First of all, I have listened to and been moved by David's music for many years. Actually, I first saw him play at a friend's wedding, and he just played wonderfully. It went right to my heart. Of course, whenever I hear a musician like that I always say, "Boy, I want to play with him." We did talk about it, but we never really did it, because at the back of both of our minds we'd say, "Well, the mandolin isn't a match with the drums." This was maybe eight years ago. But a couple of years ago, we met on an airplane, and he played me a bit of his Acousticity album, which has Hal Blaine on it. I realized that David really had an interest in using drums, and I saw how well Hal did it and how nice that sounded with David's musical ideas. So I decided that I was going to figure out a way to work my drums into David's music. The process was one of getting together in a real relaxed way just to play music-no designs on forming a group, but just seeing what would happen when we got together. It started with just David and myself. I explored conga drums with the mandolin and its beautiful sound. I also tried various tuned woodblocks in a couple of octaves, and they were interesting. I tried RotoToms, and then the drumset itself. Of course, what I found was that the dynamic level that I was used to playing was a bit too loud for the mandolin, but I could control that. At first it was very hard, but the mandolin is a very piercing instrument. It cuts like a knife.

We played with many different musicians. The group kind of ended up to be Jim Kerwin on bass and Dimitri Vondellos on guitar—along with David and myself. We got together and started to play, just on a casual basis. Finally, it started to sound so good that we decided to make that a band.

The process of finding the right dynamic level was very interesting. I had a studio with Steve Mitchell, who is a San Francisco studio drummer. He does most of the work around here. He'd be in the other room listening, and we'd be rehearsing. One time I got a note from him while we were rehearsing, and it said, "In my mix, the drums are too loud." David, of course, would also tell me when it was too loud. When I finally got to the right dynamic level, something very interesting happened. It was almost magical. There would be a sudden inclusion of me with the rest of the music. When I was too loud, I wasn't included in this way. When I played at exactly the right dynamic level, everything happened. There was a power that I gained by playing at the right dynamic level. That power comes from being part of a group of musicians and playing with them to complement the music in the right way. So by playing softer, I got more power and the music fused into a unified sound of its own. As the months went on, I gained more facility at that dynamic level. I found that I really enjoy it. People have asked me, "Don't you miss playing louder?" I don't—not even slightly.

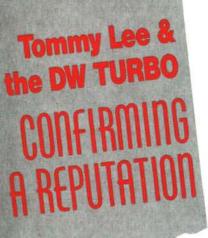
As might be expected on an "acoustic" gig, I play a lot of brushes with David. However, this isn't based entirely on volume requirements. When I first rehearsed, I tried both sticks and brushes, and I'm able to control the sticks at that lower dynamic level. But David likes the sound of the brush when he's playing. That probably has to do with the fact that the brushes produce a more legato sound. The sound of the mandolin is so pointed that they make a good combination. On the other hand, we've played several dates recently with the legendary jazz violinist Svend Asmussen. He likes sticks a lot, because his sound is more legato. When Dimitri's playing his electric guitar, he likes me to play sticks quite often.

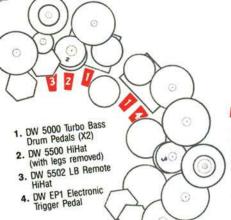
Getting intensity with the brushes was very interesting, because I had to develop a way of really popping the sound out even if it's very soft. Once again, the key element is that it's appropriately soft. There's a power that comes through that; the correctness of it gives it that added

feeling of intensity.

When I first started touring with David, one thing I had to get used to was playing on house drumsets. The reason it's not a problem is because I bring my own cymbals and pedals, and I can basically control any snare drum-whether it's a deep one or a shallow one. So I'll use those as my dynamic norm and play the other drums softer or louder, depending on what types they are. If the bass drum's a little too loud, I'll work on muffling that. I work on the drumset, tuning it and muffling it—or unmuffling it, depending on what's needed. Then the miking has to be worked on. Craig Miller, our tour manager and soundman, travels with us and is a great deal of help. It just seems like after an hour everything's fine.

When it comes to putting a new piece together in a rehearsal situation, David is the first focus. He's like the switchboard that everything goes through. He has a very specific idea of what kind of sound he





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wants, and he's been incredibly helpful to me. When I joined the group, I basically wanted him to take the way I play and mold it anyway he felt like molding it. I've played a lot of free music all my life, and I love playing free music-from mainstream jazz to free jazz to odd-time signatures and music of all kinds. I could do that until the end of time. But my thought here was, "I want to get in a group with someone who wants to mold some of this and change it." I really love it when he gives me little ideas and pointers about "Why don't you do this on the drums here? Why don't you dance on the cymbals there?" It helps him form the sound that he wants to get and it creates much stronger music for me. No matter how many things he tells me to do, it's still going to be me play-

In a sense, I'm doing double duty in David's group. I'm handling the trapset and strictly timekeeping role on the drums, and I'm also serving as a full-on percussionist. There are times when I'll play little or no drumset at all. We'll do a Latin-tinged tune where I'll play only a shaker, a cross-stick on the snare rim, and a hi-hat backbeat. On other tunes, I add a bit of color with a triangle. I play one tune using just a conga and my hi-hat, playing the hi-hat on the backbeat. On other songs, I add a few little touches on the cymbals and toms with both mallets and brushes, and I perform melodic solos on the kalimba (or thumb piano). The triangle and the kalimba pieces were my idea, the conga drum with the hi-hat on the backbeat was David's idea. He wanted that on a particular bluegrass tune. What it generally ends up being is that I get a sense of the kinds of voicing things that he likes. It gets to a point where it's no longer a matter of a sound being my idea or his. The music itself very often will call for a certain shading. The kalimba is really nice because playing a small instrument like that tuned to a pentatonic scale with a band like this can really imply quite a bit. The chord changes that the band plays behind it create the very strong implication that there are more notes than I actually have.

Getting back to the bluegrass tune I mentioned earlier, I'll admit that if someone were to say, "Name me the appropriate rhythmic instrument for a bluegrass tune," conga drum would not come tripping off most people's tongues. Most folks would think of a washboard, or jug, or something like that. But in this band (and in a lot of bluegrass bands), the mandolin or guitar is almost acting as a drum when it's comping. The conga drum seems to blend well tonally with those high-pitched instruments. It's down in the fundamental lower mid-range, without being boomy and bottomy like a bass drum would be. I've done some jamming with a band called the New Grass Revival and some other really fine players. I played conga drum, and they

really liked it. So I'm going to take that and do as much as I can with it. There are a lot of really incredible African and Latin conga drum players, but there aren't many bluegrass conga players.

Another somewhat unique aspect of putting our music together is the "ride" work involved. I use cymbals sparingly, and a lot of my "ride" work is done on snare drum with brushes. I also play a few tunes in which I use a cross stick on the snare rim and actually do little patterns with my fingers on the drumhead. I guess that type of coloration is almost getting esoteric, because the amount of the audience that can hear it is probably fairly small. Yet the implied rhythm—although subtle—is

definitely projected.

In order to obtain the proper level of intensity, while keeping the appropriatness for the music, I like to experiment with very subtle changes. It's one thing to say, "I'll play brushes or I'll play sticks." It's another thing to say, "I'll play only a rim click here with my left hand, while I play the ride pattern with the brush on the snare drum at the same time. And I'll vary the size of the stick in order to get just the right timbre out of the rim." I think it's important to realize that subtle things are often what are called for in order to achieve very unsubtle end results.

For a drummer playing in acoustic situations as varied as mine, the choice of stick, brush, mallet, or other equipment in your hand at any given moment is a key element. I've already mentioned that I use brushes a lot with David. I also play with a pair of very thin jazz-type sticks—a model that would generally be considered appropriate for a very light gig. However, for cross-stick playing, I use a doublebutt-ended Rock Knocker. That stick gives a full-bodied, lower-pitched rim click sound that does not conflict with the high strings of the mandolin. A thin jazz stick would give a very thin, high-pitched rim click sound. This was something that was derived from rehearsing with David. I tried a bunch of sounds, and the group consensus was that the big stick sounded best.

I recommend that drummers who have a band that they really appreciate working with say, "Hey guys (or girls), tell me what you think!" What happens is, instead of just your one brain, you have two, three, or four brains helping you out. It's also important to remember that working for the music itself is the key. At first, when someone would say, "Why don't you do this?" my response would automatically be slightly defensive. But that's pretty much gone now. This has been said many times by drummers, but it still remains very important: It's the music itself that you're working on. Rather than the individual greatness of players, I think that working on the music together will create the greatness that everyone's looking for.

Some interesting facts about Paiste

Paiste is the first to bring China Types to contemporary music and is to remain the only maker of China Type cymbals in the Western World for decades. In 1949 a traditional Chinese type China is introduced. In 1963 a China cymbal featuring a Turkish type bell is introduced. In 1983 the Novo China, with its unique placement of the bell, is introduced. Patent is

company that has ever

succeeded in creat-

ing 41/2 octaves of

Tuned Gongs.

Paiste is the first to offer a full range of cymbals-to satisfy every type of music and every type of budget. Over the years these have developed into the Formula 602 (1959 to date), the 2002 (1971 to date), the 505 (1978 to 1986), the 404 (1978 to 1986).

Paiste introduces the

Sound Edge Hi Hat—a

major cymbal company to offer a wide variety of truly defined and musical Gongs—today Paiste makes 107 different Gongs ranging from 6 to 80 inches in diameter.

Paiste is the only

Paiste starts developing its international network of Drummer Service and is thus a forerunner in seeking international communication with and feedback from Drummers and Percussionists.

Paiste first uses a new Bronze alloy to create a cymbal for Rock Music-the Giant Beat series.

Paiste introduces the first Flat Ride-a cymbal with extreme sensitivity, yet far reaching projection. Patent is granted.

9

6

design to prevent air lock and add extra granted for the projection to Hi Hats. Novo China. Patent is granted. Paiste is the only

Paiste begins to supply Therapeutic Institutions and Universities with their Sound Creation Gongs. This area promises to open new

Paiste introduces the Rude cymbal lineoffering a new approach to the frequency textures in the music of that time paired with a completely new look.

Over the years, Paiste Sound Plates in 1980. Today Paiste offers 74 different types,

Paiste introduces yet another line of cymbals-the 2000 Sound Reflectionsfeaturing the warm, brilliant sound of the 2000 and the same striking, reflecting look as the 3000 Reflector-bringing the number of models up to 570.

horizons in healing people.

9

It is no coincidence that Paiste has been voted "Most Innovative Cymbal Company" in a recent Modern Drummer Poll.

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Paiste introduces the 2002 - one of the most successful cymbal lines ever made by anybody. The new bronze alloy used in this line was to become a guiding factor in cymbal sound for decades to follow.

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CYMBALS SOUNDS GONGS

ECTRONIC INSIGHTS

Custom Creating Your

If you have ever dreamed of designing your own drum sounds, you must be living right. You are lucky to be alive at a time when custom sound designing has been made available to the average person with an average paycheck. Up until a short time ago, what I am going to talk about was only available on systems costing hundreds of thousands of dollars. Today, for less than the price of the least expensive car on the market, you can make your aural dreams come true.

I am talking about visual editors for samplers. These editors have been the biggest thing for sampling keyboards since their introduction into the consumer market just a few years ago. First, let me give you a couple of quick definitions.

A sampling keyboard is an instrument that "records" a given sound by turning that sound into numerical data. Once the sound is stored in number form, the computer (either inside the keyboard or a separate outboard unit) can manipulate that data in a large variety of ways.

A visual editor allows the computer operator to see the sampled shape of the sound's waveform on the computer screen, and to make any desired adjustments by using his or her ears and eyes. This is a very important feature, as sound waves vary from 20 waves per second to greater than 20,000 waves per second. Being able to see a picture of the wave simply makes editing much faster, easier, and more precise.

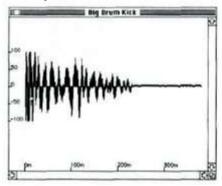
The system that I am using consists of the E-Max sampling keyboard made by Emu Systems, Apple's Macintosh computer, and the visual editor for the E-Max by Digidesign called Sound Designer. There are other visual editors on the market for many different sampling machines. Besides the E-Max, Sound Designer is made for the Emulator II, Prophet 20001 2002, Korg *DSS-l*, Akai *S900*, and the Ensoniq *Mirage*. Another visual editor of samplers is the Sound/Her ST from Drumware, which works on the Akai line of samplers (S-612, X7000, and S900) in conjunction with the Atari ST computer. The company that makes the Macintosh editor for the E-mu Systems SP-12 drum machine, Blank Software, also makes an excellent editor for the Mirage called Sound Lab. The Casio FZ-I sampler even has a small LCD screen built right into the top of the synthesizer with the visual editing software "in the box." In other words, this synth allows you to perform visual editing without the external computer that the other instruments require. There are

visual editors for other computer and sampler combinations, and more are being made all the time.

Perhaps the best way to describe how I use these tools to create new percussion sounds is to show how a sound is created from beginning to end. Let's build a bass drum sound.

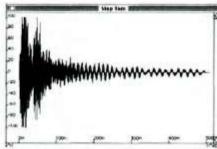
I have always loved the bass drum sound that was included in the E-Max factory disk called "rock kit." The first step in creating my new bass drum sound involved getting that sound from the E-Max over to the Macintosh. For those of you with access to an E-Max, this sound can be found in Preset 99 (Big Drums), Primary Voice 12—"NW]6." The *E-Max* and the Macintosh communicate with each other through an RS-232 cable, at about ten times the speed of MIDI.

After loading the sound into the computer, it is possible to look at the shape of the sound wave. Example 1 shows the overall wave shape of this sound, which I simply called "Big Drum Kick." (The numbers running across the bottom of this example represent milliseconds. The numbers along the side represent a percent of full amplitude [volume].)

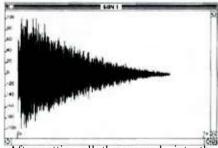


The original size of this sample was 10,500 samples in length. At a sample rate of 27,777 samples per second, it lasts about .378 seconds. One of the first things that you may notice about this sound is a tailing string (after about 225 msec) of what looks like low-level noise. As it turns out, it is noise, and the very first thing that I did to this sound was to cut out all of the samples after the last little peak. The resulting sound after the cut was 6316 samples (.227 seconds long). Cutting off the end of a sound ("truncating") isn't a difficult task without the visual editor, since it's fairly easy to hear where the sound stops and the noise begins. But it is much easier and faster with the visual editor, since you can see where the noise begins and just move right to that spot.

There are two other sounds that I wanted to use in order to create my new bass drum sound. One of these sounds was found on the sound disks that were included with Blank Software's Drum File program for the E-mu Systems SP-12 drum machine. The particular sound I wanted was called "Slap Tom." One wonderful feature of this program is that computer sound-files created with Drum File can be read by either Sound Lab or Sound Designer and vice versa. This means that you can take a sound from the drum machine, use the visual editor, then send it back into the drum machine. In order to work with this sound. I simply asked the *Drum File* program to "export" Slap Tom in *Sound Designer* format. Then I quit the program and opened the sound-file in Sound Designer. Example 2 shows the overall view of the Slap Tom sound.



The last sound that I wanted to use came from another source. This sound is called "Gun 1," and is included with the Ultimate Drum and Percussion Sample Library by Studio Digital Samples. This library can be purchased in Drum File format on Macintosh computer disks, and therefore, the process of getting "Gun 1" into Sound Designer was the same. The overall wave of this sound can be seen in Example 3.



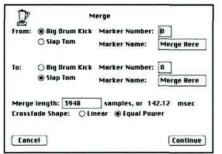
After getting all three sounds into the computer, it was time to start processing them in a number of ways.

My first idea was to combine the very punchy attack of Big Drum Kick (which was my favorite thing about this sound) with the decay of the Slap Tom. This function is called "Merge" in Sound Designer,

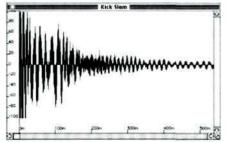
by Norman Weinberg

Own Drum Sounds

and allows the user to merge any two sounds together at any point in time. For this merge, I placed a marker (a specific location in the sound) at 85.24 msec after the start of the Big Drum Kick, and a marker at 177.40 msec into the sound of Slap Tom. During the merge, I selected these two markers for starting points of the merge Example 4 is a picture of the merge function display screen. This merge (or "splice" in analog terms) is really a crossfade between the two markers in the two different sound files. The length of the crossfade is indicated by the box called "Merge length" and can be specified by the user.



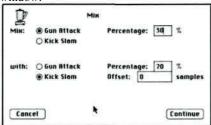
Example 5 shows the end result of the two merged sounds with the name "Kick Slam" (Slap Tom). I now had a bass drum sound with a very crisp attack and a nice long fade into the tom's decay. Trust me; even though you can't hear it in this article, it's a good sound.



Once I got the basic sound of the new bass drum the way I wanted it, I decided to add just a little more punch to the attack. This is where the "Gun 1" came in. The first thing to do was slice off just the first 100 msec of the gun sound. I was looking more for the sound of the attack, and didn't want all of the gun's decay to be included in the sound. By cutting the attack off and saving this sound as a new file on the computer, I had really created a new sound. I called this new sound-file "Gun Attack."

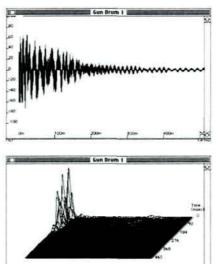
Another feature of the *Sound Designer* program is a command called "Mix." This does pretty much what you might expect; it mixes the two different sounds together

and creates a single new sound. Example 6 shows the screen of the mix command window.



In this window, you can specify the relative percentages of each sound's volume. For my new bass drum, I used 70% Kick Slam and 30% Gun Attack. The offset option in the window can create phase shifting between the two different sounds when they are mixed. Because the gun sound is made up of a lot of "noise," I didn't worry about using this option.

When two sounds are mixed together, it creates an entirely new sound. For this reason, the final sound has to have another name that will distinguish it from all of the other sounds. The final product, which I called "Gun Drum 1," is a sound that has never before been heard. Examples 7 and 8 show two different views of the finished sound. Example 7 is the waveform view, and Example 8 is a Fast Fourier Transform (FFT) view. The FFT view shows the frequency analysis of the sound over a period of time (the first 400 msec). You can really see the additional gun sound at the beginning in the higher range of kHz.



This sound has been digitally created and mixed from other sounds, but retains its own fresh identity. Do I like it? Yes!

00 05 10 16 21 27 32 37 43 48 54 Mg

Would you like it? I don't know. Is it useful? I think so.

After a sound has been created in this manner, more work can be performed that can alter its sound. The *Sound Designer* program includes a sophisticated set of digital filters that add different amounts of equalization to the sound. The sound can be looped to create an even longer decay, or even merged or mixed with more sounds. The end result can be shaped into whatever you want.

Of course, the most important question is, once my new sound has been completed, what can I do with it? One option is that the sound can be loaded back into the *E-Max* sampler and played from the keyboard. It can also be played from a sequencer, or triggered from a drum machine or an electronic drumset. Since the sound-files of *Sound Designer* and *Drum File* are compatible, I exported the Gun Drum 1 back into the *Drum File* program and loaded it into my *SP-12* drum machine. Now I'm going to program some beats into the drum machine using my new bass drum.



and play, like an album by DRI called *Dealing With It*, or Suicidal Tendencies. That gets me pumped up.

MD: Do you tune your bass drums the same?

CB: I try to get them the same. My bass drums are real tight. George gives me a problem sometimes; he says he wants more deadening. He hates the way the bass drums sound. But if there's too much deadening in the bass drum, I can't play. Only drummers can understand that.

MD: Do you ever use a double pedal? **CB:** No.

MD: Do you have double hi-hats?

CB: I have an *X-hat* without a pedal. I don't like it tight. I also like to play back and forth between my two hi-hats all night.

MD: Do you use a click track in the studio? CB: I don't like click tracks. If it's a slow thing, like "Armed And Dangerous," I'll use the click track. Scott demanded that I use it. I think click tracks are a waste, unless the music is slow. Because no one's going to dance to this music. The beat really doesn't go up and down that much, but there are changes. The problem I find in the studio is headphones. I hate wearing them. I'm limited as to what I can do because I have this stupid wire, and I can't move my head because they might fall off. It makes it hard to get into it. And I think that's one reason why I really didn't play

as well as I could have on the album. I don't think we've actually come across yet on vinyl. I don't know what it is. We enjoy playing live more, I guess. Live, it's a whole different situation. But I can't have monitors when we're recording because it bleeds into the mic's. I wish someone would develop something to help avoid that. I mean, I could play the song fine if no one else were there.

MD: Do you practice?

CB: Not at all. I wish I did, like I did when I was younger. Nowadays, I play more guitar than anything. I guess if I practiced drumming, I'd be a lot better. On every album, I want to get better. I think about what I could do next, with the feel or whatever, to make it different or better. But I'm happy with the double bass stuff. There will always be double bass drummers, but I try to take it to another level. There are drummers who have a double bass but won't use it during the beat. Like Neil Peart—he'll only play it during the fill. It's there, so use it.

MD: When did you first start playing guitar, and what's your approach to it?

CB: I began around 1979. I taught myself. It's really hard to write a song on the drums, know what I mean? Things come into my head, and I just play them. Like the drums—I listen to everybody, and see what they're doing. I'm not a lead guitar player or anything like that.

MD: Do you ever see yourself playing guitar on stage?

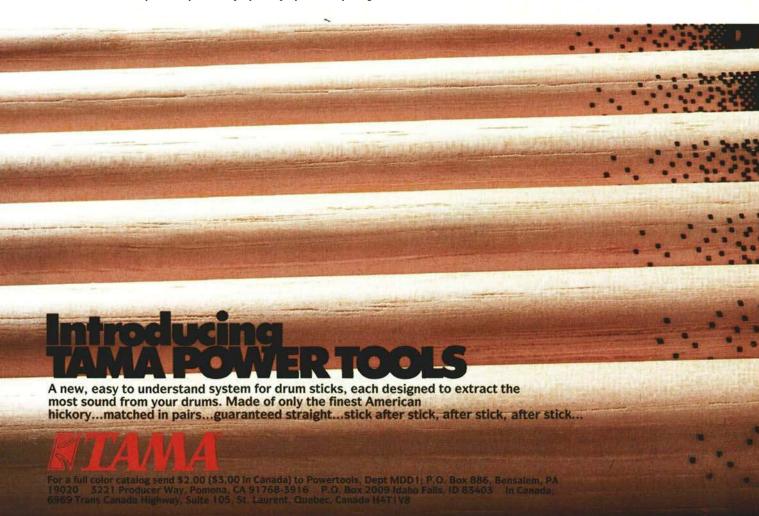
CB: Never. I hate it. When we had this side project in '85 called SOD, I used to play guitar, and Scott used to play drums. I'd just feel so alone. With the drums, I'm surrounded, I feel safe. With a guitar, it's just you out there.

MD: What do you think are the differences between you and other drummers in the heavy or speed metal genres?

CB: Lars Ulrich's fast beat is different from my fast beat. Lars throws in a lot of little cymbal things, while I just stick to the beat. He accents a lot. I don't do too much of that. I like to keep the beat going. That's just his style. I don't know about the guy from Megadeth. I really don't listen to them that much. But we've played with Metallica so much, it's hard not to see Lars all the time. Out of all these drummers, I think Lars is really good. He does a lot of writing with the band, too. Lars has a lot of good ideas, and he plays them well with the music. To me, a Metallica album is always James Hetfield and Lars. You always hear them, right off the bat. Lars' drums are always real loud in the mix. With us, I'm not as loud as Lars.

MD: Even though Anthrax's last album, *Among The Living*, has done very well, you were unhappy with the way Eddie Kramer produced it.

CB: I felt that the drums were lost. A lot of



the fills, a lot of the things I played, didn't come out, because some things were gated and shouldn't have been. There were arguments.

MD: And yet the other members of the band weren't as dissatisfied as you were with the record.

CB: They're not the drummer.

MD: Would you describe yourself as a perfectionist?

CB: Probably. I don't know, artists always have criticisms of their own thing. I rarely listen to Anthrax music. Once it's done, fine, I'll play it live. I move on and that's it.

MD: What do you do to get your live sound in the studio?

CB: We set the drums up in different places. They usually sound better in a corner, as opposed to in the middle of the room. I just go for the live sound. I don't like a produced or electronic type of sound. MD: Do you muffle your drums in the studio?

CB: No. They're the same as live. Actually, there was no tape on any of the drums with Eddie Kramer. Not one piece of tape—it sounded a lot better. Some of the *Emperor* heads were making some weird noises. But he said not to worry about it, it sounded great. And I guess it doesn't matter, because you don't even hear the drums

MD: Do you think about what you'll be

able to pull off live when you're recording?

CB: Oh, definitely. And live, I stick to the record. But I don't like to play two real fast songs back to back. It's a killer. And I don't think the audience deserves two fast songs in a row. Our audience is split up: You get the kids who come to "mosh," and you get the kids who are musicians themselves and want to see what's going on. Those are the kids who want to stand out in the back and ask questions. I enjoy that.

MD: You had a traumatic experience as a kid when you finally managed to corner one of your idols. You asked him what pedals he used, and he answered, "What a stupid question."

CB: Yeah, I would never do that to anybody.

MD: Unlike many of the older rock bands, Anthrax and other new metal bands like Metallica don't condescend to or isolate themselves from their fans. After the show, you hang out with them by the bus. Do you think there might come a point when that changes?

CB: Not with us. Never. If we have a limited amount of time, some kids might not get things signed, but otherwise we'll stay there all night if we have to. That's the way we are.

MD: And unlike many older bands who always seemed to be competing with one

another, there's a bonafide camaraderie among this generation. You've said before that you really hate it when people try to set up a rivalry between Anthrax and Metallica, for instance.

CB: Exactly. If there's any way I can, I'll help them. I don't like what happens: We played this Donnington Festival, and there were reviews saying Anthrax blew Metallica away. We don't need it, they don't need it, but people have to create this. I don't know why. They have this whole thing about who's going to be better—us or Metallica. What's the big deal? You're coming to see both bands; you should enjoy it.

MD: What influence has Metallica had on Anthrax?

CB: We've always listened to each other's stuff. Influence, I don't know. They're breaking down a lot of doors. The Ozzy Osbourne tour helped them. Now they're getting out to this mainstream audience that they've never touched and we've never touched. What's happening now is that the kids who are into Ozzy Osborne are getting into Metallica and us. They're helping us. But musically, I just see it as the same loud, crunchy guitar. We have a singer—not to say James can't sing—but Joey's more or less a singer. They spend a lot of time in the studio; we don't. We like to get a very live sounding album. When you come to see us, hopefully it'll sound



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similar to the album.

MD: With Metallica, Lars Ulrich keys very much off the rhythm guitar. How about

CB: The rhythm guitar is all that's in my monitors. I can't follow anyone else. If anything, vocals get in the way. We rehearse without vocals. We try to get the music down and then bring the vocals in.

MD: Another thing that distinguishes Anthrax from many old or new metal bands is your attraction to rap music. Is that a result of your urban environment?

CB: I grew up with black kids at school, and I listened to their music, too. I used to buy Ohio Players records—stuff like that. The beats of certain types of rap music are really heavy. I can't understand why a lot of metal bands don't like it that much. If everybody were open-minded about it, they'd probably like it a lot more.

MD: Anthrax even does a rap, "I'm The Man," and your lyrics reflect a social consciousness. Is that as important a part of Anthrax as the music?

CB: We'd like to break down the walls. There are a lot of black kids coming to the shows now. It's great. We just don't want to start preaching. A lot of bands are out there preaching, like Stryper. I don't believe in any of it. But we do have a song, a true story, "NFL," about John Belushi and how he messed up his life. We just want to make kids try to think about what they're doing, that's all. Grow up. Everybody thinks metal bands are all drug addicts. But we're definitely not on drugs. We do drink, but we don't make pigs of ourselves. We go out somewhere and have a beer. But some people just make pigs of themselves and go overboard.

MD: Yet that's what the entire image of so many contemporary metal bands is based

upon.

CB: Party! Yeah. If that's what sells for them...I guess they're into it. But I don't really agree with this party, party, party attitude. Nobody party, party, parties.

MD: You play another important role in the band besides drumming and coming up with many of the riffs and song titles. You design most of the band's artwork and album covers.

CB: I always think about what I would like to see on an album cover, or if I were in the audience, what would I like to see a band do? There has to be something in there besides the album. Like this "Not man" we have—people really like that. That's this ugly-looking face that started out as a rubber doll. Actually, Island did an ad for us, stuck this face in, and said "By George, he has it." Kids would bring banners to the show that had this face on it. So we said, "We have to have that on a shirt." Now we can't get rid of it. He's all over the place—on my drums, shirts,

MD: Anthrax's sense of humor really distinguishes the band. How would you describe it?

CB: Off-the-wall. Very dry. Only we get the jokes. It's important to have a sense of humor. Like U2-I think they're too serious, way too serious. But they're one of my favorite bands outside of this metal thing. I've seen them five times already. I can't wait to see them tonight.

MD: U2 is a good example of an unconventional band who have broken through on radio. Is that one of your goals?

CB: We're not really looking for radio. If it happens, great. But you don't really get your success from the radio. You could be a hit on the radio and be nowhere next year because you don't have anything to follow up with. I mean, it's happened before. Only bands who tour, put their albums out, and build a big following will always pack the places.

MD: Despite how rebellious Anthrax is in terms of the music industry, you lead fairly conventional lives. Everyone but Scott, who just got married, lives with his parents. You're engaged. Do you think these values are responsible for the band's success?

CB: We just want to give a positive outlook on life. Things are bad as it is. Who wants to hear a record by some guy singing, "I'm gonna kill you, I'm gonna do this to you"? Shut up already.

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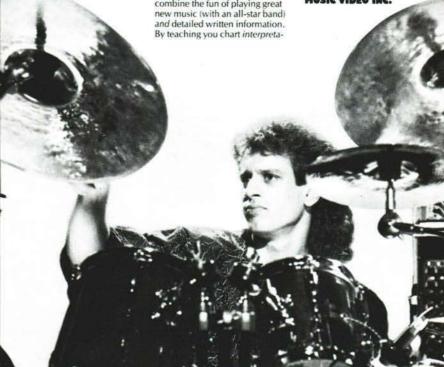
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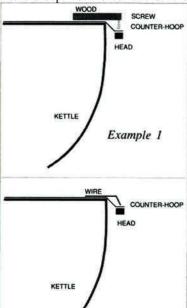
MODERN DRUMMER 81

TIMP TALK

Tuning The

Tuning the timpani is probably the greatest problem that the timpanist has to solve. In addressing this subject, two separate items must be discussed: tuning the timpani itself, and tuning within a playing situation.

The first requisite for playing "in tune" is to have equipment that is in good working order. When the head is mounted on the kettle, it should be drawn down as evenly as possible around the perimeter of the kettle. This can be accomplished by screwing a A" round-head screw into the end of a flat piece of wood approximately 3" long, 1" wide, and 'A" thick. Lay the piece of wood on the drumhead at the edge of the kettle. Extend the head of the screw to the depth of the collar that is desired (possibly 'A")- Lay the



piece of wood as indicated at each separate tuning rod (see example 1) and adjust the rod until the round head of the screw just touches the counterhoop.

Another variation to the previous "measuring" technique is to take a 6" piece of straight wire (from a wire clothes hanger) and bend it on the end following the same procedure as in the previous method (see example 2).

It is possible to adjust the head to conform to the kettle. I have found that, since plastic is not pliable and will not conform to the kettle like calfskin does, *carefully* using a heat gun around the periphery of the kettle (using the measuring directions given previously) will conform the head to the kettle. (Do not use a hair dryer instead of a heat gun.)

Another method of evenly mounting the plastic head is by "feel." Try the following procedure: When the separate tuning rods are tightened to a point where a low note can be sounded, press the head at various points around its periphery. Where it feels loose, tighten the tuning rod at that point. Another method of evening the head is again by feel, checking the tension of each separate tuning rod. If any of these methods fail to "clear" a head, I advise trying another head. It has been my experience that a head must be inherently good, or no amount of tuning will improve the quality.

Example 2

Since the timpani are the only instruments that utilize the entire harmonic series, it is necessary that they be closely in harmony with the fundamental pitch. The pitch that is heard is one octave above the true fundamental, so a great deal of imagination must be involved. You can test the harmonics by humming them at the very edge of the kettle.

After the timpani has been tuned with itself, it is ready to be used either in an ensemble or as a solo vehicle. When played within an ensemble, it is impossible to play what each individual thinks is "in tune." The best solution to this problem is adjustment within the ensemble. It is suggested that, if a timpanist hears a discrepancy in pitch when playing in an ensemble, he or

she should adjust accordingly or be judged out of tune by the rest of the ensemble. The main reason that I usually play seated is so that I can keep both feet on the pedals and make immediate, *infinitesimal* changes to adjust to the minor discrepancies of pitch among the various instruments.

Whenever tuning indications for the timpani do not coincide with the harmony, I feel it necessary to change the pitch indicated. There are many more changes in operatic literature than in the orchestral repertoire. A common practice during my tenure with the Metropolitan Opera Orchestra was to designate the required pitches above the ones that were erroneous. Pitches are often changed in many of the early operas. The tunings in the operas of Wagner, Strauss, Berg, and Britten, and in the late operas, are not touched since the composers took advantage of pedal mechanisms and a number of drums. I personally prefer prolific use of the pedals rather than employing more drums. The following are some examples of pedal usage.

Excerpts from Richard Strauss' *Salome*, seven measures after bar 215, in Scene IV:



Three measures after bar 231 in Scene IV:



Bar 298 in Scene IV:

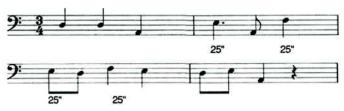


Bar 362 in Scene IV:



The following is an excerpt from *Burlesque*, by Richard Strauss. When I played it at a performance, I would use three drums, pedaling the 25" drum between E and F. This allows the E and F to have clear identities.

Timpani



A timpani part that poses an extremely difficult tuning problem is the *Nocturne For Tenor And Chamber Orchestra*, by Benjamin Britten. I advise every serious student of the timpani to seek out and learn this excerpt because it involves very demanding tuning.

The following examples show some of the tuning changes for the opera *Carmen*, by George Bizet. The notation shows the original part, and the letters designate the pitches that should be substituted to match the harmony.

Beginning of opera:



Rehearsal number 15 in Act I:

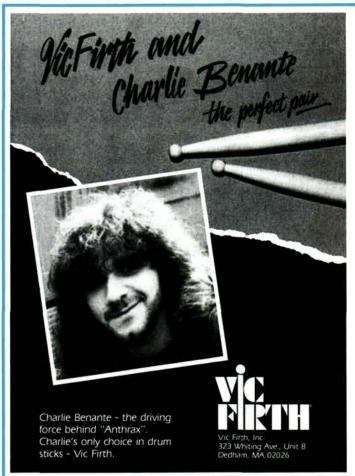


The following paragraphs are taken from my instruction book Techniques For The Virtuoso Timpanist.

- 1. The experienced timpanist can tell you whether each head is in the "high" or "low" register by looking at the depth of the collar.
- 2. Only an amateur would ridicule the use of tuning indicators by the player who finds it necessary. A rule to follow is "use any means possible to get the correct pitch."

- 3. A few tips on tuning: a. Tune from the last pitch played, b. Tune from the key of the composition, e. Tune from the key of the section in which the tunings occur, d. Take pitch cues from other instruments.
- 4. It is very important for the player to be able to sing all of the pitches to be played. Count (to yourself) in the pitch you are trying to tune, when there is little time between tunings. This will guarantee not losing count.
- 5. When marking tunings, start from the end of the composition and go backwards to the beginning. This will save you time.
- 6. Tuning the timpani is much like pointing an arrow. Do not take too much time to "aim," except when there is an abundance of time.
- It is extremely important that the timpanist have a rudimentary knowledge of theory and a very definite recognition of intervals. Factors such as physical health of the player and length of practice and recording sessions can enter into the pitch picture. Having a cold can prevent players from hearing a clear fundamental pitch. A six- to twelve-hour recording session can tire the ear to a point where the player has a difficult time discerning a pitch.

In conclusion, I do not believe that a player should ever be completely satisfied that he or she is ever exactly "in tune." Always keep in mind that the timpanist is human and not a machine.



MODERN DRUMMER 83

LISTENER'S GUIDE

by Russ Lewellen



Vintage Jazz For Drummers

It's a sad fact of life, but some of the best and most interesting jazz LPs by drummers are no longer available at your local record store. But if you're willing to do a bit of exploring, some of them may still be found at other sources. Used record stores, flea markets, or your garden-variety back-alley junk stores can sometimes turn out to be a goldmine for the serious record collector—if you know what to look for. Many great records by some of the top artists are hard to find, and although they're sometimes available through specialty record shops, they're also frequently high-priced when you do find them.

Many of the prize additions to our own vast record library were gathered only after long hours of searching through piles of dusty dishes, broken rocking chairs, and other assorted junk in stores located in neighborhoods where even Mr. T. wouldn't venture after sunset. The secret is patience. Most junk dealers don't consider records a primary source of income, and as more stuff arrives, records are sometimes shoved into a back corner or buried under tons of other material. Even the condition of the cover, or the record itself, shouldn't discourage you—if the price is right. Covers can be repaired and are frequently sources of invaluable information

As I said, some of the best recordings are hard to find. So to help new collectors in their searches, we've dragged out some of our own prize items to give you an idea of what's out there.

Some of the master Buddy Rich's best performances were on the Clef, Norgran, and Verve labels of the mid and late '50s. Among the best titles are *The Swinging Buddy Rich* (MGN-1052) and *The Wailing Buddy Rich* (MGN-1078). Both were recorded with people like Oscar Peterson, Ray Brown, Dizzy Gillespie, and other jazz giants. Another great album is *Buddy And Sweets* (Verve MGN-8129) with Rich and trumpeter Harry "Sweets" Edison. One other great addition from that era is the *Live In Miami* (Verve MGV-8285) album, with Rich fronting a quartet that featured tenor man Flip Phillips.

Some of the recordings of Rich's small group of the late '50s and early '60s are still around. The combo featured Sam Most on flute and Mike Mainieri on vibes. *Playtime* on Argo (676) has some great ensemble work, while *Blues Caravan* (Norgran-8425) and *The Driver* (Emarcy SRE-66006) feature more of the same.

The famed Buddy Rich/Gene Krupa *Drum Battle* recording is still available, but a far better recording called *Krupa And Rich* (Clef MGC-684) is long gone. Another Rich/Krupa effort was *Burning Beat* on Verve (VV6-8471), recorded with a big band in 1962. Many of the Rich performances with the Tommy Dorsey and Harry James bands are still available on reissue, but one you won't easily find is a Capitol LP called *Wild About Harry* (T-874), featuring Buddy "Poor" on drums (an alias Buddy used to prevent contract problems with another record company). This was the Harry James band at its swinging best.

Most of the Jazz At The Philharmonic record sets are history.

One of the best was Volume 17 on Clef, featuring Rich and Louie Bellson. If you're a Bellson fan, look for Columbia's *Ellington Uptown* (ML-4639) featuring Bellson's recording of "Skin Deep." This tune was the title of one of Bellson's own older recordings on the Norgran label (MCN-1046) that has Louie with an all-star band that features Maynard Ferguson, Harry Edison, and Willie Smith. Bellson and Rich together are also available on a very rare *Slides And Hides* (Roost 2263), recorded with an all-star big band in Japan in 1963. And Bellson, Rich, and English drummer Kenny Clare play together on an untitled, equally rare Roost album (PCS-7151).

Some of Joe Morello's work with the Brubeck quartet is still easily obtainable from Columbia, and some is not. A few of the best are *Jazz Impressions Of Eurasia* (CL-1251), *Jazz Impressions Of The USA* (CL-984), *In Europe* (CL-1168), and *Tonight Only* (CL-1609), an LP that features a delightful "Paradiddle Joe" duet with guest artist Carmen McRae.

Two rare Morello albums are *It's About Time* (RCA-LPM-2486) and *Another Step Forward* on Ovation (OVI4-02), featuring Joe with a variety of groups, from big band to string quartet. The double LP *Dick Schory Live At Carnegie Hall* (Ovation OV14-10-2) has Morello's tour-de-force recording of "Concerto For Jazz Drums And Orchestra," and copies of Morello's earlier work with the Marion McPartland Trio, like *At The Hickory House* (Capitol T-574), can sometimes be found.

The recorded work of the late Shelly Manne could fill a volume of this magazine. Many of his best were jazz versions of Broadway shows recorded with pianist Andre Previn and various bass players. Most are still available on Contemporary Records. Among the best are the top-selling My Fair Lady (C-2537) and Bells Are Ringing (M-3559), the latter of which has a great Manne solo on "Mu-Cha-Cha." The rarer Shelly Manne And His Men Volume 4 (Contemporary C-3516) has a long solo on "Un Poco Loco," while The Gambit (C-3557) has some priceless exchanges on the tune "Hugo Hurwey."

A few rare big band classics can be found on *Basie At Birdland* (Roulette R-52065), featuring some fine drumming by the late Sonny Payne, *Explosion* by the Terry Gibbs band featuring Mel Lewis (Mercury SR-60704), and *Woody Herman 1963* (Phillips 600-065) and *Woody Herman Encore* (Phillips 200-029), both with Jake Hanna on drums.

The Chico Hamilton Quintet debut album (with cello), *In Hi-Fi* (Pacific Jazz PJ-1216), has a priceless "Drums West" feature by the tasteful Chico. And any of Ahmad Jamal's earlier recordings with Vernel Fournier on drums are also classic listening for any drummer.

Finally, we come to the many drum package albums that have been released over the years. Some are excellent, while others simply have the great drummers keeping time behind soloists, primarily so their names could be included on the list of "stars."

One great edition is the classic *Drum Suite* on RCA (LPM-1279), featuring top studio men Don Lamond, Gus Johnson, Osie Johnson, and Ted Sommer playing arrangements by Manny Albam and Ernie Wilkins. This could be a five-star record today, and we understand a second volume was released, although we've never been able to track a copy down.

The Drums (ABC-Impulse ASH-9272) is a three-record set with excerpts of drumming styles from different albums. Two of the best tracks are "Snap Crackle" by Roy Haynes and a classic "Spooky Drums" by Baby Dodds. It's worthwhile listening, if for nothing else other than to compare styles ranging from Dodds' to those of modernists like Beaver Harris and Milford Graves.

The Drum Session (Inner City 6051) includes talents like Bellson, Manne, Willie Bobo, and Paul Humphreys, though the music is mostly of the every-man-for-himself variety. Drums In Hi-Fi (Capitol 708) has a great "Hi-Fi Drums" feature by Rich with the Woody Herman band, and a delightful "Skinned" and "Skinned Again" by regular Herman drummer Chuck Flores.

The Soul Of Jazz Percussion (Riverside S-8) is mostly excerpts of "fours" and short solos from other Riverside LPs with Art Blakey, Elvin Jones, Max Roach, and Philly Joe Jones, among others. Another sleeper LP is the Pete Rugolo-produced Percussion At Work (Emercy MG-36122). This album contains some real gems, including Shelly Manne's re-recording of Kenton's "Artistry In Rhythm," "1 + 4" by Larry Bunker, and "Funky Drums" with Manne, Bunker, and Mel Lewis.

We could go on and on, since what's listed here is only a small portion of what's out there. Though we've stuck with LPs, don't pass up any interesting-looking 78s or 45s. Again, almost all the recordings listed here are available at premium prices from specialty record dealers. But don't forget the junk dealers' bins. When you finally reach the bottom of that pile of old National Geographic and Look magazines, and sort through the old Eddy Arnold and Lawrence Welk LPs, and a mint copy of an old Krupa or Bellson LP appears—suddenly it all becomes worthwhile!

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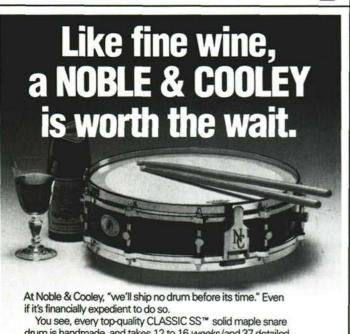
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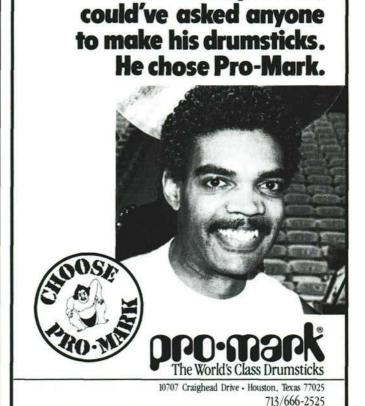
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Praise And Criticism

experience to deal with it. If you feel you

The dictionary defines *praise* as "an expression of warm approval or admiration." It defines *criticism* as "a passing of unfavorable judgment, censure, or disapproval." It is no secret that most people prefer praise to criticism. In fact, most people hope for praise and seek to avoid criticism. Fear of criticism also holds many people back.

Bill Russell, the great basketball player who was known for his sense of independence, once told a troubled teammate, "You never have to accept a criticism if you never accept a praise." Bill knew what his talent was, and he placed little value on the approval or disapproval of others.

A wise man told me years ago, "Roy, some people will overrate you as a drummer. Others will underrate you. The truth is probably somewhere in between. Most likely, you are not as good as your friends think you are, but you are better than your enemies think you are." Over the years, I have given considerable thought to this advice.

Praise, when it is exaggerated, can make most of us feel uncomfortable. When a drunk staggers up to you in a nightclub and says something like, "You are the world's greatest drummer," it usually makes you feel uneasy. Although it is intended as a compliment, it doesn't mean much because it isn't realistic. It doesn't carry the ring of truth.

Criticism, when it is unfair, can be devastating to a young person who lacks the

have been unfairly criticized, the first thing to do is ask yourself, "Is there any truth to this criticism? If there is some truth in it, is it *completely* true? Which part is true and which part isn't?" This process takes the emotion out of your reaction and helps you to become more objective. It also helps you to learn from the valid part of the criticism and to discard the part that is not relevant.

Exaggerated praise can also hide a criti-

Exaggerated praise can also hide a criticism. Comments like, "You sure have a great-sounding snare drum" can make you wonder, "What does the rest of my kit sound like?" "You sure sound a lot like so-and-so" can be a problem if "so-and-so" is not one of your favorite drummers. The comment, "You play *exactly* like so-and-so" sounds like praise at first, but could really mean, "You have copied everything you play from someone else."

Those of you who have played tennis might know the tactic of using praise to throw off your opponent. Each time the other person serves, you say, "Boy, your serve has really improved. Your serve is big-time." At first, your opponent swells with pride at the compliment. Then he or she begins to try to "live up to it," concentrating more and more on his or her serve until it begins to fall apart. This is what is known as a "psych job." The trouble with praise is that you may feel that you have to live up to it, whether or not the praise is accurate.

Praise can be weird; it can do things to your head. Comments like, "You sure do play the slow tempos extremely well" might cause you to ask yourself, "Does that mean that I don't play the fast tempos very well?" And criticism can do the same thing. Take a comment like, "You sure don't play the fast tempos too well." Does that mean I play better on the slow tempos? As you can see, whatever is left *out* can be the part that starts you guessing and wondering where you are really at.

The key word, when it comes to both criticism and praise, is "fairness." If a criticism is fair, it can sometimes be of great help. Criticism, when it is intended to help, is presented in a positive way. It is a suggestion that you need improvement in a certain area. If the person has your wellbeing at heart, the criticism will be accompanied by suggestions of possible ways to make the improvement. In other words, if you are going to criticize, be prepared to make suggestions to help the

person improve. This is only fair.

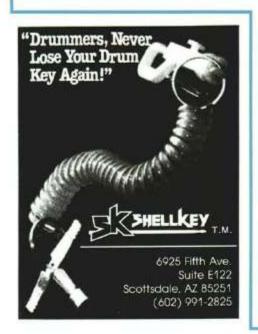
The same goes for praise. In order to have a positive effect, it must be realistic. Another musician saying "Good job!" means more than a fan saying "Fantastic, incredible, far-out!" The believability of praise has a lot to do with the person offering it.

"Consider the source" is an old, but true, saying. Before you swell with pride over a compliment, or deflate over some criticism, first consider the source. Who is saying this? Why is this person saying it? Does this person want something in return? Does this person really know anything? Once you decide whether or not the source is to be taken seriously, you can decide how to deal with the praise or criticism. Remember, not all who praise are your friends, and not all who criticize are your enemies. It depends on the credibility and fairness of the person offering the praise or criticism.

Most of us don't have great difficulty dealing with praise. Indeed, most artists never seem to get enough of it. Criticism is the tough one. Sometimes we even criticize ourselves. We try to strengthen ourselves with the belief that if we are hard on ourselves we will improve. I am not so sure about that. Self-criticism can easily be overdone. I much prefer self-analysis, self-evaluation, and self-understanding, because these concepts lead to a more objective view of one's self and one's problems.

Remember Bill Russell's comment. "You never have to accept a criticism if you never accept a praise." This might be difficult for many of us to live up to. I do, however, appreciate the deeper meaning of Bill's attitude. You can't seek praise without also inviting some criticism.

I suggest that you consider the advice I was given years ago. "Some people will overrate you; some people will underrate you. The truth is somewhere in between.' So, if someone gives you a great compliment, just say, "Thanks." If someone gives you fair criticism just say, "I'll try to do better next time." And when it comes to approval, try to get your own approval. Realize your weaknesses as well as your strengths. After all, all you can give is the best you can do. If you have done that, the praise and criticism of others will mean less. The fact that you know you have done your best should allow you to approve of yourself, and that's the most meaningful praise you'll ever receive.



MODERN DRUM	MER PUBLICATIO	NS BACK ISSUES
#63—JANUARY 1985	#78—APRIL 1986	#91—JUNE 1987
Alan White, Shelly Manne, Ollie Brown, Nick Mason.	La Ed Shaughnessy, Don Baldwin, Jerome Cooper, Ray McKinley, Ted	J.R. Robinson, Lars Ulrich, Ricky Lawson, Inside P.I.T.
#64—FEBRUARY 1985	McKenna.	MODERN
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English Reggae, Jon Von Ohlen, Inside Premier.	#80—JUNE 1986	Gary Burton, James Blades, Brazilian Carnaval, Marty Hurley.
#66—APRIL 1985	La Kenny Aronoff, Adam Nussbaum, Joe English, Doane Perry, MD	#2—MARCH 1985
Sly Dunbar, Steve Schaeffer,	Sound Supplement: Focus On Hi-	Emil Richards, Bobby
Chico Hamilton, Getting Your Drum Book Published.	Hat by Peter Erskine.	Hutcherson, Carol Steele, Ralph Hardimon.
#67—MAY 1985	#81—JULY 1986 Billy Cobham, Tico Torres, Jeff	#3—JUNE 1985
Alan Dawson, Steve Ferrone,	Hamilton, Readers Poll Results.	Nexus, Dale Anderson, Fred
David Robinson, D.J. Fontana.	#82—AUGUST 1986	Sanford, Ray Barretto.
#68—JUNE 1985 Steve Jordan, Drum Equipment:	Steve Smith, Bill Gibson, Joe Franco, Terry Bozzio: Style &	#4—SEPTEMBER 1985 Ralph MacDonald, Garfield
A New Look, Mickey Curry, Jerry	Analysis.	Cadets, Chris Lamb, Guatemalan
Allison.	#83—SEPTEMBER 1986	Marimbas.
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Rod Morgenstein, Kenny Malone, 1985 Readers Poll Winners.	Carrigan, Ben Riley. #84—OCTOBER 1986	David Friedman, Jimmy Maelen, Karen Ervin Pershing, Jay
#70—AUGUST 1985	Dave Weckl, Bobby Blotzer,	Wanamaker.
Larry Mullen, Jr., George	Debbi Peterson, Staying In Shape:	#6—MARCH 1986
Grantham, Inside Sonor. #71—SEPTEMBER 1985	Part 1. #85—NOVEMBER 1986	Star Of Indiana, Ray Cooper, Fred Hinger, Earl Hatch.
Jeff Watts, Vinny Appice, George	Joe Morello, David Uosikkinen,	#7—JUNE 1986
Brown.	Barriemore Barlow, Staying In	Mike Mainieri, Repercussion
#72—OCTOBER 1985	Shape: Part 2.	Unit, Tom Float, Ray Mantilla.
Chris Parker, Chris Slade, Drummers In Atlantic City.	#86—DECEMBER 1986 Simon Phillips, Dave Holland,	#8—SEPTEMBER 1986 Manolo Badrena, Keiko Abe,
#73—NOVEMBER 1985	Industry Insights With Remo Belli,	William Kraft, Ward Durrett.
Bernard Purdie, Bobby	MD 10-Year Index.	#9—DECEMBER 1986
Chouinard, Ed Soph. #74—DECEMBER 1985	#87—JANUARY 1987 Gregg Bissonette, Gary	Dave Samuels, World Drum Festival, Ken Watson, D.C.I. Solo
Tony Thompson, Nicko McBrain,	Husband, Rod Morgenstein Sound	Contest.
Paul Wertico.	Supplement.	#10-MARCH 1987
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Roy Haynes, A.J. Pero, Jimmie Fadden, David Calarco.	Graeme Edge, Joe Smyth, Blues Drummers: Part 2, Inside Pro-Mark.	Sound Supplement, Trilok Gurtu, CalArts.
#77—MARCH 1986	#90—MAY 1987	#12—SEPTEMBER 1987
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MASTER CLASS

by Anthony J. drone

Portraits in Rhythm: Etude #12

Etude #12 focuses on two important elements of rhythm: mixed meter and superimposed rhythms. The idea of mixed meter is simply moving through time signatures with different pulse values, that is, when the lower number of the time signature changes. In this case, we are dealing with the change from 2/4 to 3/8.

To master this change we follow two simple rules: 1. Always count the proper number of beats in each measure. (In 2/4 count two beats to the measure, and in 3/8 count three.) 2. The foot should tap on each quarter-note pulse for the 2/4 measure (twice) and only once in the 3/8 measure.

The correct counting procedure for an Sth-note pattern over a 2/4 and 3/8 measure is as follows:



The combination of rhythms used in Etude #12 are a bit more complicated, and the counting procedures will be explained as we deal with them later.

The second important element in this etude is the quarter-note triplets. The ability to perform these rhythms correctly depends on the player's ability to perform three beats against two beats. To practice this, play three beats with the right hand and two beats with the left. The counting is as follows:



Now switch rhythms: three beats with the left and two with the right. When performing this rhythm in the context of the music, the foot will actually beat twice while the sticks beat the triplet. Now try the above rhythm with the foot and hands.

Observations

- 1. The first example of the quarter-note triplet in measure three divides the second note into a dotted 8th and 16th rhythm. Count the 16th notes with the vowel a; the measure would then be counted 1 2 a 3.
- 2. If we apply the first rule above to the last three measures of the first line, the proper counting would be as follows:





- 3. The end of the third line where the quarter-note triplet is followed by the 3/8 measure presents a very difficult transition. The key to performing this properly is to have a strong quarter-note pulse in the foot so the Sth-note rhythm in the 3/8 is against the 2/4 pulse—not the quarter-note triplet pulse.
- 4. A similar transition occurs in line six where 3/8 is followed by 2/4. In this case, the 3/8 is followed by a 2/4 with quarter-note triplets. First, practice this transition using only the foot. Concentrate on the foot playing the dotted quarter note in the 3/8 and straight quarter notes in the 2/4. Now, as you are concentrating on the foot pattern, play the snare drum rhythms as written.
- 5. In line seven, where the 2/4 and 3/8 measures alternate, count in the following manner:



Interpretations

1. When composers write in mixed meter, the intention is usually to create a sense of shifting patterns. The key to interpreting this properly is in the use of phrasing. Let's take, for example, the last two measures of the first line. Here we have a 2/4 and 3/8 pattern with steady 16th notes. If a player chooses to play these notes evenly throughout, there will not be any feeling of shifting patterns. I believe that, to more accurately present the composer's desires, the player must phrase each group of 16th notes to create the proper feeling of the mixed meter. The use of a slight accent at the beginning of each group of notes will accomplish this.



- 2. Notice the plateau of dynamics in line three. The first measure of quarter-note triplets is *fortissimo* with each succeeding measure marked noticeably softer. Begin in the center of the snare drum for the *ff*, and move closer to the edge of the drum for each dynamic change. Remember to play all flams on the same hand for consistency of sound and character.
- 3. Line five is another good example for phrasing each group of notes to create a strong feeling of mixed meter.









TEACHERS' FORUM

Internal



No matter what style of music drummers play, they make it up as they go. Consequently, every drummer has a common problem: "How can I develop a mind/body relationship that will permit me to immediately and accurately transfer the ideas that are in my mind onto my drums?" This problem is two-fold: You must first learn to know your ideas clearly; then you must develop the mind/body rela-

tionship. This article, based on the concept of "Internalization" and the power of speech, suggests a solution to both problems.

The drumset is a unique instrument that requires a very special approach, as evidenced by five basic facts:

- 1. Music is an aural art. Music begins and ends with the ears. All books, tapes, equipment, licks, etc., are only means to an end. That end is the way we, as drummers, affect the listener's ears.
- 2. The drumset is rhythmic and tonal in nature. Almost all other instruments are melodic in nature, since they are approached from a whole-step/half-step scale structure. The drummer speaks primarily through rhythm, and therefore must have a tremendous understanding of rhythm (developed through counting).
- 3. The drumset is an improvisatory instrument. As a rule, the drumset is played "from the heart," rather than from the written page. We make it up as we go.
- 4. The musical mind is the result of memory, emotions, and will.
- 5. The speech center has authority over motor nerves. Speech affects movement. Speech and movement, combined with the will of achievement, are entered firmly into memory, and this strengthens the mind.

The approach that I suggest is not new. To my knowledge, the late Kaskell Harr was the first to write that speech and motion are the best tools for developing, as he put it, "a perfect sense of rhythm." Harr also pointed out that a good musician does not use a visible means to beat time. My approach is simply a continuation of Mr. Hair's concepts.

Internalization uses speech and motion to develop drumset ability by establishing intent in the mind through speech, which in turn obliges the body to follow. In terms of drumming, internalization occurs in three stages: counting, singing, and playing. These same three stages, which could be more generally referred to as discovery, understanding, and expression, are laws in all human communication. They occur whether you are aware of them or not.

Counting. This is a point of discovery or creation. It is discovery if the player is playing any written music for the first few times. It is creation if the idea is new or original to the player. Just as we "sound out" syllables when reading new words, we count when we read new music. A young reader is very deliberate when breaking new words into syllables, while an experienced reader can syllabicate almost immediately. It is the same in music: The more you count, the faster you will perform. With practice, you will soon count and understand new music almost immediately. Once you have counted out the particular lick and are comfortable with it, you must continue past the counting stage—since counting may begin to get in the way. At this point you must abandon the discovery stage and proceed to a stage of understanding.

Singing. By singing through ideas that you have previously counted, you will pre-hear and pre-feel exactly what you intend to play. Your ideas will become part of your person. This is the period of understanding. Can any musician successfully communicate an idea that is still vague to him or her? It would seem doubtful.

An idea can be successfully communicated only when it feels natural to the performer. Therefore, all musical ideas must be pre-heard and pre-felt before they can be expressed. While counting is a precise language that can become restrictive, singing in your own sounds allows you the freedom to express your personal style and interpretation. Stage *two* is the most important stage of learning and development, yet it is the stage most often hurried through or skipped altogether. The emphasis placed on understanding by singing *before* playing makes the internalization method unique.

Playing. Playing is simply communicating your ideas after they have been understood and developed. Playing should not be hurried to. Students too frequently open an excercise book to a particular page and begin to play a sort of visual game. They line up various cymbal, snare drum, and bass drum notes in an attempt to learn a beat. (Fine stylistic methods are especially misused in this fashion.) But the discovery must happen inside first, and be realized on the kit later. Since drummers must play improvisationally—from the inside out—drummers should learn from the inside

Remember that you are actually vocalizing your musical thoughts through the drumset. Therefore, you should have the conviction of your thoughts strengthened and made evident through speech. Since the speech center in the brain can control motor nerve impulses, it is important to involve speech in as much of your playing as possible. You should count out loud and sing out loud whenever you feel uncertain of a particular rhythm.

Consider the human to be a machine that is governed by certain unbreakable, mechanical laws. There are four parts to this machine:

- 1. The Body. This serves as the outermost wall or casing that contains the machine; it does the work.
- 2. The Brain. This is the part that governs the work of all other parts. It sends electrical messages to all parts of the machine and determines each one's function.
- 3. The Mind or Soul. This is our thought, emotions, and will. The mind governs the brain. It is the decision process that determines action. When a decision has been reached, the mind commands the brain to take action.
- 4. The Spirit. This is often called the "heart"—not the heart that pumps blood, but the heart that we refer to when we speak of our deepest feelings. It is our life. It confirms or rejects anything that takes place in our mind. We hear it speak through our conscience and we feel its presence in our most truthful feelings and emotions. Remember that the speech center has authority over motor nerve impulses; what you say and believe in your "heart" will come to pass. Therefore, when you sing particular rhythms in sounds that resemble the parts of a drumset, you charge the brain to take certain action in the body. If the musical thought is properly expressed in speech through singing, then the body will have to conform to the message from the brain. The action and the idea will become one. That is the premise behind all practice, and it is a law of the human machine.

The Process

How do we go about Internalizing? My guess is that everyone who has desired at one time to play drums has successfully achieved this already. You need only make sounds that best resemble what you would like to play on the drums. For example, let's look at a basic Sth-note pattern. First, count the pattern using a low pitch for the bass drum and a higher, more pronounced pitch

ization

for the snare drum. Count slowly at first and then gradually faster in the following manner:



The "ands" in the cymbal line are counted very lightly in a short, quiet whisper to provide 8th-note motion only. They are not fully pronounced because they are not important to this musical statement. The statement is made in the bass and snare, and only those notes should be counted out loud. After the rhythm is counted correctly and understood, proceed without stopping to the *Sing* stage. Simply substitute sounds for the numbers and the "ands." *The sounds you use to represent your drums are completely up to you.* Try a dull, breathy tone (like a short whisper) when singing. A regular speaking voice will not resemble the sound of drums and may defeat the purpose of singing. Remember to sing in a manner that best resembles the way you intend to perform.

When Haskell Harr wrote his text, the drumset was just being born. At that time the beat was felt on the foot, which is why Harr suggested to tap the foot at a regular, unchanging pulse. Foottapping, together with counting out loud, was the best way to develop perfect rhythm—and still is. But drumset playing has evolved, and today the constant pulse of time is more commonly felt in the cymbal hand, not the foot. For this reason, it is very important to tap the cymbal pattern with your hand when you sing. Tap on your leg or softly on the cymbal, making sure you can hear what you are singing. This will eliminate coordination problems between the statement and the ride pattern. The following two examples have the same statement in the bass and snare, but notice that the ride patterns are different. Both will be counted and sung the same but tapped differently:



When you can sing with confidence and *feel the groove*, then you are ready to play. At this point it might be best to take your eyes off the notes. This may sound risky, but if you are singing the pattern correctly with authority and feel, you don't need to maintain a hypnotic stare at the notes. Freeing yourself visually will open you up mentally and aurally. You will now be free to focus your concentration on any problems you may be having with coordination, expression, etc. Remember, the drumset is an improvisatory instrument, and any notes that you intend to play must ultimately come from within, not off a page. As you begin to play, keep singing to make sure that what you are playing is the same as what you are singing. Gradually fade the singing out and fine tune your ears.

If you are having problems with a particular example (other than coordination problems), this means that your brain does not have the idea rooted deeply enough. Put the sticks down, and count or sing some more. The brain cannot move large muscle groups in

the arms and legs if it can't move the tongue. If the problem is with coordination, just keep practicing, and it will eventually come together. Please know that there is no substitute for time spent in the practice room.

Certainly there will be some technical details too difficult to pronounce. But the essence or basics of every idea *can* be pronounced or uttered enough to generate unity of thought and action. Though the logic and theory of the approach should remain steadfast, the execution of the approach should remain flexible enough to produce positive results in every situation, and should never be a hindrance. It doesn't matter if you can't sing everything you play. Singing is only a means to learning and developing new ideas with a greater understanding of your feel and sound.

Since singing is developmental, only you need to understand your language. No one else will be listening, anyway. Remember that Internalization is a three-stage process: Count, Sing, Play. The more advanced you become, the quicker you will run through the process. But regardless of your level of ability, this process must occur. It is a law of the human machine. Whether it happens consciously or subconsciously is up to you, but it does happen. That is the way the machine works.

I will leave you with one more thought. Consider for a moment how many mistakes you've made in your practice room during your playing career. Now imagine your playing today as if you had made only a small fraction of those mistakes. Internalization can also be called *preventive thought* because the process works to prevent mistakes. By learning ideas through counting and singing, you will bypass mistakes altogether. The Internalization process allows you to make adjustments and corrections in your thought *before* they are committed to movement. If you were to play more accurately and with fewer errors, your chops would certainly be more solid and your progress would be accelerated. Teachers, consider this effect on your students.

The mind can easily discard an incorrect thought and substitute a correct one in its place. The discarded thought will have had no adverse effect on body movements or memory. However, when a mistake is committed in both thought and action, your entire being (primarily mind, body, and memory) has learned that mistake. It will then take a great deal of effort to forget that mistake and re-learn the proper movement. When you consider the tens of thousands of mistakes that occur in the practice room over the years, this can be damaging and can severely retard progress. It will always be to your advantage to make mistakes and corrections inside, and keep your playing as close to perfect as possible. When the mind has a secure understanding of a correct goal, mistakes in movement do not hinder progress because the correct sound or action is constantly realized in the mind. The body simply will not remember the mistake because the mind is predominant in the human machine.

Internalization—the process of unifying thought and action—is a lifetime pursuit. Practice it to become intimate with your musical ideas, and use it as a tool, especially when learning new material, to avoid the tedious mistakes of the visual, trial-and-error approach.

The concepts expressed in this article are taken from the introductory sections of Dan Lauby s book, Drumming With Understanding. The book is available by sending \$12.95 (or \$17.95 for book and accompanying tape) to Conservatory of Music, 3400 South U.S. 41, Riverside Plaza, Terre Haute, Indiana 47802-4196. (Indiana residents add 5% sales tax.)

MODERN DRUMMER 91

THE JOBBING DRUMMER

by Simon Goodwin

Endings

Last month we discussed the business of getting into songs smoothly, and I used the bicycle-riding analogy: The hardest part is starting and stopping. This month, it's worth turning our attention to what happens at the other end of the song, when we stop.

Getting out of a song smoothly is almost as important as getting into it. I say almost, because a ragged start can put the whole band on the wrong foot for the entire tune. However, a tight ending is important to give the musicians the feeling that the arrangement is satisfactorily concluded, and to give the listeners the right impression immediately after it has finished. A sloppy ending can leave everybody with an uneasy feeling about an otherwise perfect performance. The one thing that can make me nervous while I'm playing is if I don't know how the song is going to end.

At the risk of stating the obvious, let's consider what an ending is. There's a point at which sound gives way to silence, and in scientific terms, this could probably be pinpointed to a fraction of a second. But we must remember that sound continues for a while *after* we have finished making it, so the tune has actually ended when the last note has died away. In certain circumstances, drummers who put their sticks down noisily and guitarists who retune *before* that note has died can ruin an ending, just as surely as someone who fails to come off neatly can.

If you listen to a well-produced live record, you'll often find that whether the music finishes with a bang or with a sustained note, there's a moment of silence before the audience starts applauding. Yes, you'll find audiences anticipating an ending and applauding over a final chord, but I think it's more satisfying for a listener to hear the music with a definite end, and then the applause, rather than one overlapping the other.

For those of us who play in situations where tumultuous audience reactions are not normally expected, it's equally important to finish neatly. It's perhaps excusable if an enthusiastic audience splurges over an ending with irrelevant sounds—but not if a performer does it! This shows lack of respect for the music, for the audience, and for one's fellow players.

Types Of Endings

There are various musical conventions you'll come to recognize as you experience them: repeating a hook line, repeating the last four bars of the melody, a dif-

ferent cadence from the lead instrument, or a different note at a crucial moment. These and other methods signal that the song is working towards a conclusion. If you're faking something you haven't played before, or reading a drum part that involves a lot of repeat bars, hearing something like this can be very helpful. But even when you're playing a wellrehearsed piece, having an established routine, which means that everybody is progressing together towards the final note, certainly boosts your confidence.

Let's consider some of the actual methods of ending a song. Firstly, the shortnote cut-off is when everybody stops together on a single note. This means there should be no sustain, and from a drummer's point of view, no cymbals ringing after the note. Everybody should play the note together, so a confident hit from the drums is important to stitch it up. Of course, it's essential to know where that note is supposed to be. You might be able to feel it, but I'd suggest that for a band to come off together, everybody should know whether it's supposed to come on 4, on 1, or on the 8th note between the 4 and the 1.

If you're reading, it's obvious; but when you're working out head arrangements, it's worth stopping to analyze these points so that there will be no doubt later, even if it *does* seem to come naturally at the time. There may also be a phrase leading up to that note, which you wouldn't play if you were continuing after it, but which you ought to play to help underpin the ending.

The obvious alternative to the shortnote cut-off is when a final note is sustained. This doesn't mean it's extended
artificially, but rather allowed to die away
naturally for maybe two to four beats,
depending on the speed of the tune. The
rules for hitting this note are the same as
for the short note, but it's a good idea if
the drummer can add to the sustained note.
I don't mean adding to the length, but
rather to the bulk. A cymbal sustaining is
the obvious way to do this, and it's most
effective if you can cut off the sound of the
cymbal as the note from the other instruments dies.

A variation on the short-note cut-off is the *Dixieland* ending, where the band comes off together on a short note, but the drummer puts a cymbal crash (sometimes a drum *and* cymbal) right after it. While on that subject, it's worth mentioning the *Dixieland Tag*, made popular by George Wettling. Here the band stops, and

the drummer plays a four-bar solo "tag" that leads into a repeat of the final four bars by the whole band. This idea developed to the point where every member of the band took it in turn to play a tag, but this was and is generally the drummer's preserve.

A tag by a solo instrument or voice is a common device for ending songs in many styles of music. Oftentimes, the tag will be sung or played in tempo, and the band will play a single cut-off note as a "full stop" at the end. However, the tag might be at a different tempo: A rail (short for rallentando) means that the tempo slows, or a *colla voce* (in the case of a voice) means that the singer can go out of tempo and feel the phrasing as he or she wishes. When this happens, there is often a twobar sequence from the band to finish. This may be played slowly, in the spirit of what's just been done, or at the original tempo.

In the situation just described, you can get a long note, or a chord, which is held until the signal to stop is given. If we're following a written arrangement, this is indicated by afermata (the top half of a circle with a dot in the middle) over the final note. This form of ending can occur as the natural extension to the idea of letting a final note sustain. This time it is being extended artificially. It doesn't have to come after a tag, or a rail, or any similar device. When it happens at the end of a slow tune, the drummer will usually play a closed roll, often doing a crescendo (getting louder), or a diminuendo (getting softer), as required. If it's at the end of a lively number, the drummer often does what's been described as "falling down stairs." This means playing a busy pattern of indeterminate length until you're cut

A problem here is that it's easier for people blowing sustained notes, or holding down chords, to come off cleanly on a given signal than it is for a drummer moving around a kit. You can so easily get caught with your hand halfway to a cymbal and unable to stop it making contact. The answer is that whoever is conducting must give a clear "and" signal before giving the "off," so the drummer can synchronize with it. Another answer is for the band to watch you. You can finish with something that can be seen and heard, like a cymbal crash, which you can conduct with your head.

One other possibility we ought to consider is the *live fade*. This can be effective in the right environment, but requires a

great deal of control. This is particularly true if the drummer is relying on acoustic touch while the other musicians have volume controls to help them. The trick is for the whole band to fade *together* so a balance is maintained that is the same as when you were at full volume. You also need to have a cut-off point before you become completely inaudible. It's virtually impossible for everyone to disappear round the corner at the same moment.

Musicians who most commonly mess up endings are those who insist on always having the last word. For instance, when the band has finished on a perfect sustained note, someone may decide to stick a "bump" or "thump" on the end. Although I must confess to having been involved in situations where having the last word became a joke: everyone taking it in turn to make a final sound that was a little later and a little less appropriate than the previous one!

We started with a bicycling analogy, and we can end with a boxing one: With endings, like the referee says—keep it clean!



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Asian metallic percussion orchestra," Jim explains. "We basically wanted that kind of influence. I wrote that solo to have some of those same influences by making the mallet parts interlock to get that churning 16th-note type of sound. For example, one person would play a G-major chord in this rhythm:



At the same time another keyboard would play:



So we had this interlocking 16th-note thing, kind of like a counterpoint effect. As the melody moved over the top, there were certain instruments that would anticipate the melodic note, and other instruments that would act as a slow-moving bass line on the bottom. So it was a very layered effect, like a gamelan where each person's part contributes to the whole, rather than one person just playing the melody standing out over everything else. If one part were missing, you would really know it.

"To create the proper tone color of a gamelan with our instruments, we used a lot of dead stroking and hand dampening. We also had some tuned gongs. With snare drums, bass drums, and tenor drums, we knew it wouldn't sound like an authentic

gamelan; we just wanted to use some of the compositional devices and gamelan influences in the keyboards to make it more original and more oriental."

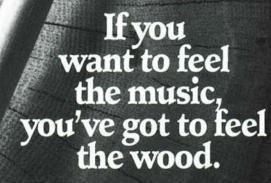
Jim Campbell is assisted by a large staff of highly talented individuals. The Cavaliers' snare instructor is Bret Kuhn, a former member of the corps and graduate of Northeast Missouri State University. Tenor instructor Leif Marwede, a senior at Michigan State University, is a former marching member of both the Blue Devils and Phantom Regiment. Dale Hallerberg works with the bass drums, and the pit is instructed by Kevin Lepper, the former plant manager for Slingerland/Deagan. Most of the staff has been together for several years. None of the corps' staff is full-time (not even the management), so as Jim puts it, "This is our avocation, not our vocation."

Sometimes, the days on tour run together in a monotonous pattern of riding the bus, practicing, eating, performing, sleeping, and more bus rides. "You really can't complain, though," says Kuhn. "We've got real good management, and sure, you have a few delays and stuff like that, but you always seem to get where you're going, and the kids are great. They only get about two hours of rest on the floor after being on the bus all night, and it's like, 'Hang 'em on!' They put the drums on, and it's time to go practice. With attitudes like that, I can't complain

"So far, since I've been with the corps, my experiences with the kids have been basically the same every year. They're very conscientious about everything they do. For example, I've never seen a drum line take M & M [marching and maneuvering] so seriously in my life. Usually, drummers don't care about marching; they just want to play clean. But these guys try to do everything. They want to make sure the marching and the playing are there. I think they do an excellent job; they have a lot more demand on them than many other corps in the respect that they're drumming as much or more than those other lines, but they're also marching everywhere. And they're in a lot of chal-



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could clean things up a lot faster. But the end result wouldn't be what the kids wanted to get out of being in the corps."

"Treating kids professionally—talking to them instead of over them—is really important," adds Leif Marwede. "One of the main points is being able to tell them when they are not doing well, but in a constructive way. That's really hard. You see a lot of the negative things all the time, so it's really easy to tell them exactly what they're doing wrong. Sometimes you forget to tell them what they're doing correctly because you assume that if it's right, you don't have to fix it."

The Cavalier drum line is comprised of seven snare drums (14"), five bass drums (22", 24", 26", 28", 32"), and five quads, "Even though they have six drums," Jim Campbell sheepishly explains. "We use a 10"-12"-13"-14" quad set-up, which I write for very melodically. Then we have two little 6" toms that are used just for accents." The drum line also marches six cymbal players.

Jim goes on to describe the pit as "your basic percussion ensemble arrangement. We have a 4 1/3-octave marimba, vibraphone, bells, chimes, and two xylophones. The reason for two is that I can do some parallel writing in thirds, like first and second violin parts in the orchestra. We prefer birch handles on the mallets instead of rattan, because stiffer handles transmit more of the players' nuances to the instruments. The grip is not as important as the musical style, although we seem to mainly use a Burton grip on the vibes and a cross-stick grip on the marimba for the four-mallet passages.

"The pit is completed with eight concert toms, lots of different cymbals—including some *China Boys* for their Oriental sound—and several different gongs. We have a lion gong, a feng gong, and a chau gong, and also five timpani. One of the unique aspects of our pit is that every percussionist plays all the instruments. We don't just have one timpani player, we have three."

The drum line has 31 members in all. Six of the seven players in the pit are college music majors at Northern Illinois

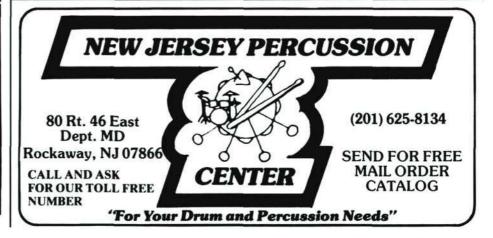
University, Indiana University, Penn State, Western Illinois, University of Illinois, and the University of Kentucky (where Jim Campbell teaches during the "non-corps" season). Four of the seven snare drummers are from Kentucky, and three of them are roommates at school. "They get together and drum *a tot*" laughs Jim, "and that helps when you only get together once a month.

"My college students who are in the corps never work on corps things at school, because they have other obligations. They have to learn excerpts and prepare for juries and recitals. The ones that aren't music majors get together with me, and we'll work on individual things, like maybe a new solo. Our section leader, Denny Lewis, is not a music major, but he's a great timpani player. It's silly for me to work with him rudimentally at school when there are so many opportunities for him to play in the wind and percussion ensembles. So we try to work on keyboard and timpani, because he wants to be an all-around percussionist, even though he will probably only play as a hobby."

The Cavaliers are definitely a unique drum & bugle corps. But what makes them so special? One reason that comes up again and again is the fact that the corps is all-male. "It's not what I expected at all," explains instructor Leif Marwede. "When I was marching in the co-ed corps, I always wondered what the all-male corps were like. I never thought that having girls in the corps was a real problem or that it interfered with practice. But I got here and saw how much easier everything ran. There's a lot less pressure on the guys. It's a lot easier to work."

Tom-line drummer Doug Hoick agrees. "Being all-male, there's such a lack of social distractions. You've probably heard that eight times already, but it's really true! There are no guys worrying about some girl in the guard who just dumped him or anything like that. Everything is focused for the moment, and everybody works on getting the job done. The corps just runs on tradition."

"It's probably the tradition that makes it so different," adds snare drummer Denny



Lewis. "It's not like most corps that start to fall apart or decline when they have a bad year. This corps spent many years out of the Top Twelve and still had a full corps. Everybody marched and still had the same amount of fun as we have now. It's just now we're pulling everything together, thanks to tradition, alumni support, and things like that. It's just like a fraternity."

Besides the fact that the corps is allmale, and besides the traditions, pit percussionist Rob Weber likes the concept the staff has about instructing. "Their whole teaching style is different than other corps. Lots of other corps rehearse ten hours a day during the summer, and all they do is repeat this and repeat that and do it again and again, until it's pounded into everyone's heads. Here we rehearse a third of what everybody else does, but what is important is the way we rehearse. We concentrate more on individual responsibilities. For example, instead of saying in the drill, 'Make a straight line here,' the instructors give everybody their individual coordinates at the beginning of the year, and we have to learn them. Instead of saying, 'This line is crooked,' they say, 'Who's out of his spot?' And the same goes for music. It's really based on more of an intelligence thing; they make us think instead of just drilling us over and over. If they need to make a change in the part, it just takes one or two times through

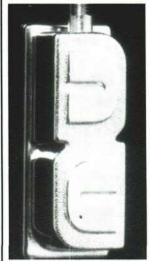
it. We'll make twenty changes in the drum parts in one day, and it will all come through, because they expect us to think. That's really different."

Another unique aspect of the Cavaliers is their musical repertoire. They are primarily known for playing 20th century band and orchestra literature. Jim Campbell explains, "When I first joined the corps, they were doing a lot more popular jazz/rock things. However, it seemed that the pieces that both the kids and the judges liked the best were those like 'The Pines Of Rome.' During my first year we played some orchestral literature, like an arrangement of 'Don Juan,' and of course we did 'Pines Of Rome.' We moved more into the band literature because the staff's background was primarily made up of band directors and music arrangers.

"Tim Salzman, our horn arranger and fellow faculty member at Montana State at the time, and I had always wanted to do *The Planets*. During my second year with the corps, we actually did it just because of the visual offerings. There's a lot of imagery. I guess you could call it a kind of tone poem. It seemed to be perfect for drum corps.

"Then we moved more into the band literature. In 1986 we did Peter Mennin's 'Canzona,' 'Variations On A Korean Folk Song,' and a band arrangement of the 'Mars' movement from *The Planets*. Last year we wanted to move into more current,









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contemporary literature because of the exciting pace of the music. So we did a piece that was commissioned by the Air Force Band called 'Festival Variations,' by Claude T. Smith. We also brought back what we felt were the best parts of 'Korean Folk Song' and David Holsinger's 'Liturgical Dances.' He heard the arrangement that we did and is pretty excited about what he heard. He even has some unpublished pieces that he'd like us to look at." This summer looks to be equally exciting, as the corps will perform Igor Stravinsky's Firebird Suite.

The corps' philosophy on their program is summed up by director Adolph DeGrauwe, who states, "We're out there to, number one, entertain ourselves, and number two, to entertain the audience. *Then* we work for the judges."

Pit percussionist Rob Weber describes the music as "complex, intricate, and demanding, but still accessible to the people in the stands. I have to draw a parallel to other corps: You look at Garfield and that's really difficult and complex. Someone who's really into music appreciates it, but the other people are kind of thinking, 'What's going on here?' But with our music, which is just as complex, the people in the stands go 'Oooh!' They even leave the show humming some of our melodies."

Rob continues, "The pit tries to enhance the music that the corps plays—sort of an

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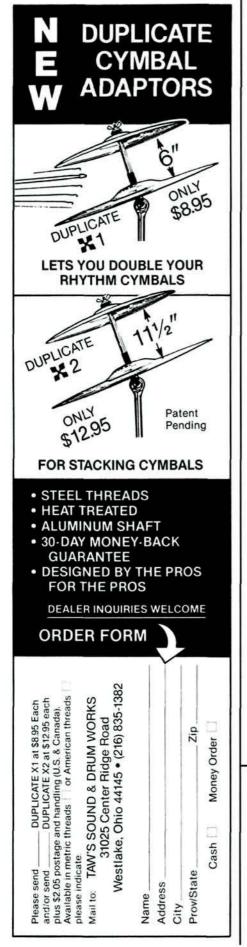


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accompaniment. It's hard to describe. We've tried to put some different things into our music, like rudimental drumming on woodblocks or rudimental rolls on concert toms."

"The music is probably harder this year, because we have more talent in the drum line than in years past," says section leader Denny Lewis. "We're marching much more this year, which makes our playing more difficult. We're having trouble getting things clean because we're moving all over the field. But by the time the end of the summer rolls around, demand is going to start kicking in, so we should be doing fine."

Doug Hoick agrees: "The music combined with the drill we're having to do is pretty insane sometimes, but we just say 'Alright, let's do it!' Once you accept it as really difficult, you realize it's not impossible. And we have such a great book!'

Back in the '60s and '70s, when the Cavaliers were national champions, it was always because of their strong drum line. When the corps declined following those years, it reflected a weaker drum line, reemphasizing the percussionists' importance to the corps as a whole. Adolph DeGrauwe explains, "In the past five years we've put some different instructors on our drum staff, and once again we're gradually building up to be one of the top contenders. Keeping the same drum staff each year is a tremendous help, and that's one of the reasons that our drum line has been able to be as good as it has."

One thing rapidly becomes apparent around the Cavalier organization, and that is that the unit is more important than the individual. "It is a whole corps on the field," Bret Kuhn offers as an explanation. "I think that's the difference. Sure, the kids would like to win high drums, and I'm sure the horns would like to win high horns, but the most important thing is all the kids really want to win corps. They want the Cavaliers to win.

"It's neat because the kids are real conscientious. They make sure that whatever has to be taken care of gets done. We, as the staff, don't deceive them. If they get beat in a show, we don't tell them they were ripped off. Instead we say, 'They played better tonight. They should have beat you by a few tenths. But we're going

to be better in the end.' The kids need the truth, and we try to give it to them all the time. It just makes them work that much harder because they know what they really have to do, as opposed to feeling that, no matter what they do, it's not going to get any better."

The importance of the corps over the individual is reflected by a lack of entrants into DCI's annual individual/solo competition during the week of finals. Although entering the competition is not prohibited by the staff, it is kind of an unwritten rule among the members. "That gives us the time to do all our final rehearsing without disturbing the corps' flow," states Bret. "The needs of the many outweigh the needs of the few, I guess. Although I like to see the kids work on individual-type things, this is the corps' chance to be complete."

The drum line is such an integral part of the corps that there does not even appear to be a separate percussion section on the field. "We have something unique in our drill designer Steve Brubaker," explains Jim Campbell. "We're treated as just another voice for the corps to use. So the snare drums will be just as important as the sopranos, and the bass drums will be just as important as the color guard section. He stages much more musically than a lot of other people in that the drum line doesn't always have to be elbow-to-elbow and in a clump in order to play together. You'll see the snare line on the numberone side of the 30-yard line in the front, and the bass drums on the number-two side of the 30 in the back. If we have a fugue in the show, he'll write for the percussion as a fugue. If the snares are accompanying the sopranos, he'll put the snares right with them, or he'll put the tenor drums with the middle horns. It's a very musical staging. When the percussion is on the field alone, it's not a pretty picture, but it's really staged and presented as an equal voice with the horn line. We feel that's a real advantage for us.

"We just want to keep expanding our concept of trying to find exciting music that's also accessible to the audience. They may never have heard of David Hoisinger's Liturgical Dances, but they go away feeling that we communicated with them. It's like when your parents came to

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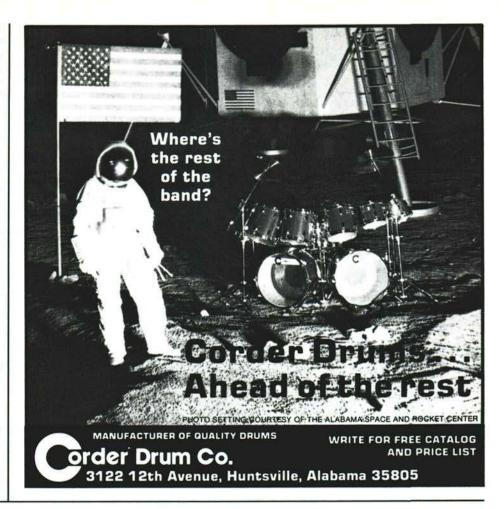
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your band concerts when you were in high school or college, and they didn't know the music, but they did understand what you were trying to do. I think it's that same kind of concept. We want the audience to feel that they were entertained, and we want the kids to feel that they are always reaching for good quality material. We're not playing material that is beneath them but rather above them, so they are always challenged by what we are doing. I don't think there's been a drum corps that has won that hasn't tried, at least in their own style, to break new ground. And that's what we're trying to do."

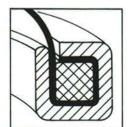
Jim pauses a moment as his eyes wander to his drummers practicing yet another day under the hot summer sun. "The concept that is unique about us," he says, "is that nobody in our organization does drum corps for a living. Since we have fewer practice hours, we feel we have to be better teachers. We have to be more prepared than some of our competition, because we don't put in the same amount of time. We get more quality time with the students than just quantity time, and I think the quality aspect is important to us. That makes us unique. It's really important to us that, besides being a good Cavalier, our members are good students. Because if they're dedicated at school, they're going to be dedicated when they're here. And those are the kind of people that we want in our organization."



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MUSIC PROGRAM IN NEED

I am currently an inmate in Texas. I am also an avid fan of Modern Drummer and an aspiring drummer myself. I am playing with the institutional band, which provides entertainment for the inmate population. I am serving a life sentence, and am totally devoted to the functioning of the band program.

The Department of Corrections does not provide our program with much equipment-the bare minimum, to be quite frank. Any contributions from a manufacturer, dealer, or individual would be a legitimate tax write-off. We could use anything: amps, guitars, drums, cymbals, accessories, etc. It could even be damaged equipment that wouldn't normally be sold. Anything would be great!

I know beggars can't be choosers, but all we want is the chance to be able to continue our program. Some of the most talented people are in our inmate population. All that's needed is a push in the right direction. Prospective contributions or communications should be addressed to Mr. Johnson, c/o the Eastham Education Department. Thanks.

Thomas J. Finney Eastham, Box 16 Lovelady TX 75851

OBJECTION TO LOGOS

For some time now, I have been bothered by a disturbing trend that has taken hold of the cymbal manufacturing industry. In their efforts to increase sales in an increasingly competitive market, cymbal companies have revealed many legitimate innovations in cymbal design (sound, size, shape, color, etc.). Unfortunately, such healthy developments are overshadowed by the distasteful display of company names, logos, and numerous oversized letters of the alphabet on both the top and bottom of new cymbals. Certainly, such promotion is better suited to T-shirts, rather than defacing otherwise quality musical instruments.

Pianists recognize a stately Steinway, and guitarists can distinguish a Strat from a Tele or a Les Paul-firstly by sound, and then by design—long before the logo is visible. Drummers also have long held a tradition of a modest emblem on the bass head or drumshell. Why are cymbal makers the only ones to deface their products? Are they admitting that their products are indistinguishable from those of their competitors without larger-than-life graphics?

I respectfully request that cymbal makers find another outlet for their graffiti. Please stop vandalizing my instrument.

> J. MacLeod Winnipeg, Manitoba, Canada

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Drummers Collective offers you private instruction with great players like Rod Morgenstein. Mike Clark, Kim Plainfield, Ricky Sebastian, and Frank Malabe. each of whom has had years of playing, recording, and teaching experience.

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RICK VAN HORN

After receiving your magazine for many years and becoming well-acquainted with the writing styles of most of your regular contributing writers and interviewers, I would like to express my praise and admiration to Rick Van Horn for his valuable contribution to MD. Not only are his articles/columns enlightening and educational, but I find his writing stylistically clear and succinct, yet at the same time sufficiently convivial.

On the practical side, Rick's daily involvement with drumming affords MD readers pragmatic advice and experiential knowledge that is always evidenced in Club Scene. Thank you, MD, for the high caliber of reporting, writing, and interviewing presented so adeptly each month. And thanks, Rick!

> Paul Yazbek Clifton Park, East London South Africa

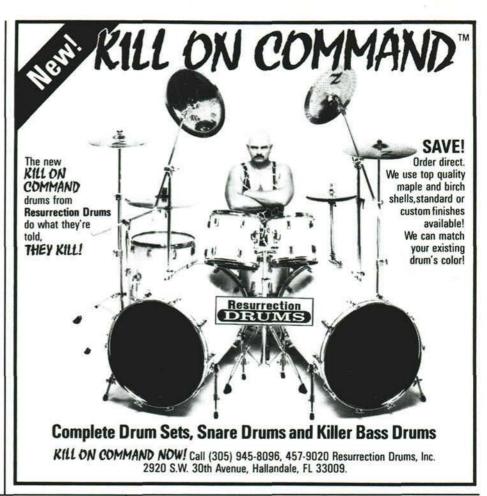




DRUMMERS COLLECTIVE

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and Leslie Gore. He has recently been working on the new Gary U.S. Bonds album and doing some performing with Lou Christie. Ed Mann and Chad Wackerman on tour with Frank Zappa. Jeff Porcaro on Nik Kershaw's record, as well as Jon Anderson's recent album (along with J.R. Robinson). Jeff can also be heard on Ivan Neville's upcoming release. And according to Jim Keltner, on a song called "Primitive Man," Steve Jordan played bass drum, snare drum, and cymbals, Jeff played acoustic hand percussion, and Keltner played his SP-1200, playing a combination of acoustic jungle sounds interspersed with hi-tech bell-type sounds. Porcaro can also be heard on Toto's latest album, The Seventh One, and he is in the midst of a tour with Toto. Vinnie Colaiuta on John Patitucci's album (along with Peter Erskine and Dave Weckl), and on Eric Marienthal's new LP. Moyes Lucas on tour with George Michael. Tris Imboden on albums by Brian Wilson, Howard Hewitt, and Al Jarreau. Congratulations to Tris and Celia on the birth of their daughter Jessica and to Sherry and Mike Baird on the birth of their son Ryan Michael. Also congratulations to Charlene and MD Senior Editor Rick Mattingly on the birth of their daughter Jane Elizabeth. Bobby Daniels producing Grammynominated vocalist Bob Bailey. Paul Garisto has left the Psychedelic Furs and is now working with Iggy Pop.



THE NATIONS ELECTRONIC



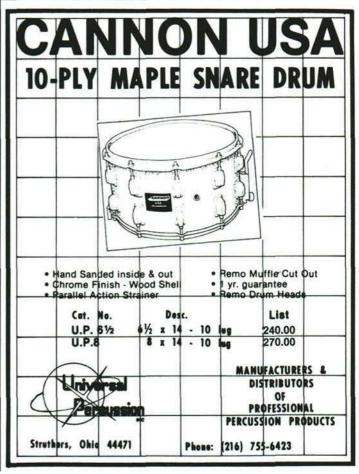
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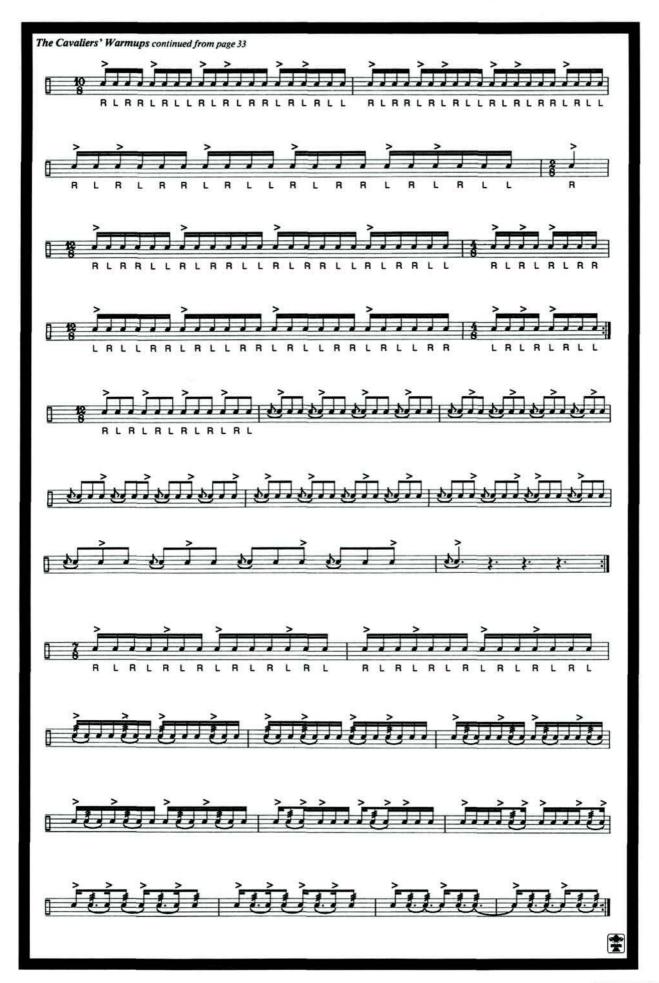
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Learn from the best.

In the Grove program, you'll learn studio and performance technique from some of



Dave Garibaldi, Peter Donald

the most respected names in the business. You'll study a variety of styles and drumset applications with Program

Director Peter Donald, and you'll concentrate on rock, funk and fusion with groove master Dave Garibaldi. From the Latin percussion classes of Luis Conte to Dan Greco's studio percussion class, you'll benefit from a teaching staff that's literally played thousands of major gigs in every aspect of the entertainment industry.

Become a complete musician.

To help you meet the versatility challenge, Grove will work you through more than 20 styles of music. You'll be regularly involved in different ensembles, playing jazz with big bands and small groups, pop and show music with a 30-piece orchestra,

and funk, rock and other styles with small contemporary units. Throughout the program, you'll improve your coordination and develop your sightreading skills. And since the Grove School is one of the premier places in the world to study music theory, you'll finish the program as a complete musician with a new freedom in your playing.

Tour the world of percussion.

Since versatility goes beyond the drumset. Grove will get you comfortable with Afro-Cuban, Brazilian and Caribbean rhythms and the instruments and "toys" that bring them to life. You'll study a broad spectrum of authentic Latin hand percussion, mallets and tuned percussion. And you'll learn their applications for film and television music, records and live performance.



Conquer drum machines and electronic drums.

Competing as a drummer means staying on the cutting edge of rhythm technology. As an integral part of the Grove program. you'll study drum machine programming with innovator Dave Crigger, as well as

playing and programming electronic percussion. Through hands-on experience with state-of-theart equipment, you'll also learn

how to use these tools to enhance acoustic drums in the studio and on stage.

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Since Grove offers 11 different full-time programs, students have the unusual opportunity to "minor" in programs such as Songwriting or Vocal Performance. Workshops range from Video Production to Record Production to Keyboard Synthesizers. We'll tailor a complete package to fit your personal goals.

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The Grove Percussion Program begins each January and July. You may qualify for financial aid. And if you're concerned about getting a college degree, our accredited courses can be part of your B.A. in Commercial Music through our affiliation with Laverne University.

So if you want to make a living playing drums or percussion, we'll send you more information. Just send us the coupon below to see how you can get a competitive edge, or call us at (818) 985-0905.

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ELECTRONIC REVIEW

by Bob Saydlowski, Jr.

E-mu Systems SP-1200 Sampling Percussion System

The E-mu Systems *SP-1200* sampling percussion computer is the "new, improved" version of E-mu's Model *SP-12* drum computer. The unit has twice the internal memory and double the sampling time of the *SP-12*. Double-sided, double-density B'A" disks are used for sound storage and retrieval. Each disk can contain up to 32 sounds, 100 segments, and 100 songs, stored in 12-bit linear data format.

All controls are split into modules on the slanted face panel of the SP-1200, and an LED window constantly gives pertinent and complete information relating to the function you're currently working in. (The window is a bit difficult to read in certain lighting, unless you're right on top of it.)

The Master Control section allows you to set tempo and either increase or decrease its value (from 40 - 240 BPM) via push buttons. Another button in this section controls all data entry, and rotary knobs are used to adjust mix volume and metronome volume. Below these is a 10-button keypad (set up like a *Touch-Tone* phone). It is here that segments and songs are selected and data values entered. The keypad also enables you to verify/respond to various computer questions during the course of operation.

The Performance module contains eight play buttons that, when tapped, produce the sound allocated to the specific channel. The unit has four sound banks, selectable by a single button. A small LED marker is used to designate the bank selected. (Other LED markers are found in other modules as well.) There are other buttons in this section used for Run/Stop, Record/Edit, and Tap/Repeat, so you can manually set the metronome. The machine computes the elapsed time between taps (beats) and sets your metronome for you accordingly. Each channel also has its own slider, which controls such variables as tuning, decay, and mix volume.

Located near the base of the unit is the SP-1200's disk drive, complete with LED light and eject button. The Disk control module has ten functions: it can save all sequences, save all songs, load all sequences or load all songs separately,

The Sync module enables the *SP-1200* to synchronize to one of several different tempo references, such as internal clock, MIDI clock, SMPTE clock, or external clock. It can also write a 24-pulse click track or SMPTE time code signal on tape, as well as serve as a master timing reference to which other instruments can synchronize.

In a major improvement over the *SP-12*, the *SP-1200* has ten seconds of sampling time, arranged in four 2.5 second banks. The Sample module controls input gain, voice assignment, preamp level, threshold level, and sample length, and also produces a VU meter display on the LED window. The unit has two sampling methods: threshold-sensitive (for short signals), or forced (for more continuous sample signals).

When you're ready to program segments or songs, the Programming section is your next move. This module has six levels of auto-correct and five different "swing-factor" settings (to displace beats by a certain ratio). There are many other functions that allow you to set time signatures or bar length, shorten or lengthen a segment, record in real or step time, erase complete segments or just certain notes,

you can insert or delete steps, repeat steps, set tempo and program any tempo changes, jump to a subsong, and, if desired, program trigger outputs to drive outboard synths, sequencers, etc. All of these functions are easily called up at the push of a button.

I should also mention that the SP-1200 lets you be your own mix engineer, using the sliders in the Performance section. The unit can memorize up to eight different mixes. Different mixes can be stored for different songs or song sections.

The Set-Up section of the unit has still more impressive functions. All drum sounds can be tuned as the user desires, or have their decay altered. The manual play buttons themselves can be transformed into dynamically responsive buttons, so that the harder you hit the button, the louder the drum sound will be.

Any sound can be pitched throughout the eight play buttons to span one octave. I found this extremely useful when programming bass guitar patterns, and I can imagine what could happen during creative drum-sound programming! A Multi-Level function spreads the sound throughout, with each button giving an increased vol-

ume. Both of these functions are displayed bar-graph style in the LED info window. Reverse-sound effects can be obtained, giving the possibility of backwards cymbals, snare drums, etc. Sounds can be swapped, copied, or assigned to different output channels. There are several memory functions, too, allowing the user to check remaining memory, clear only sound memory, sequence memory, or clear the entire SP-1200 memory (which should be done after your great sounds and patterns are saved to disk!) When sampling your own sounds, this module also allows you to name them. Besides all of what you've read so far, the SP-1200 is full-blown MIDI operable.

The rear of the unit has a "A" mono-mix output jack, as well as eight separate "A" channel outputs, which can be filtered or unfiltered, since different sampled sounds respond better to filtering. There are also jacks for MIDI In, Out, and Thru, SMPTE output, metronome/clock output, sample input, SMPTE/Sync input, plus the facility for three footswitches for remote operation

The SP-1200 stores all information in RAM, which is lost every time power is shut off. So you must load a disk in whenever you begin to use the unit. (Disk loading and storage takes about 20 - 30 seconds—much less time than the SP-12

Five factory-sampled disks come with the SP-1200. Sounds on these disks include acoustic and electronic drums.

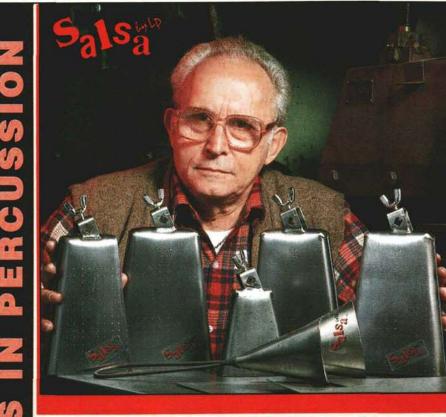
Shark season opens next month.



cymbals, congas, timbales, bongos, hand percussion, timpani, symphonic effects, and even electric guitar. I heard five additional E-mu disks as well, containing more acoustic and electronic drumkits, gated drums, sound effects, ethnic percussion, hand claps, bass guitar, synthesizer, etc. All of E-mu's digitized factory samples are extremely clean and crisp, and very useable! They really have to be heard to be fully appreciated. However, if you want other sounds, all you need to do is go out and buy a blank disk and sample your own. It's also possible to load sounds from different disks onto one blank disk, making

your own "custom" disk.

The SP-1200 is a magical machine with exceptional features. E-mu has apparently left out nothing, and in all honesty, I had quite a ball putting the unit through its paces (with help from the 120-page owner's manual). The SP-1200 is compatible with the SP-12 sound library, and there are hundreds more sounds available from independent "sound manufacturers." (Emu's disks retail at \$19.95 each.) For \$2995 retail, E-mu supplies you with one of the best-sounding and most flexible percussion machine samplers on the



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The Console

nbuilt hi-resolution 9" screen

Composite video out for external monitor.

Hierarchal menu driven softwaré structure programmable at kit, drum, drum head or sample level

Software containing some 2,000,000 characters of code, loon driven for easy comprehension at all levels. Load/Save kifs, drums, samples from/to floppy or hard disks.

Disk drives:

Floppy Sony 2 meg 3.5" drive

Z meg/1 meg disks automatically selected Load times. System = 50 sec. Library 2 meg disk = 88 sec. SCSI.

Optional built-in 20 meg 3.5" Winchester Additional 6 hard disks can be connected via 50 way SCSI port. Load times. System = 45 sec, Library 2 meg disk = 27 sec, 10 sec sample = 6.5

Naming of kits, drums, samples etc., by on-screen gwerty keyboard.

Upper/lower case, insert, delete, use last name.
Up to 8 meg of memory expandable in 2 meg blocks
Sample time – up to 88 secs. @ 44 1 kbz

176 secs. @ 22 kbz.
352 secs. @ 11 kbz.

Multi tasking system comprising 1 x 32 bit, 3 x 16 bit and 2 x 8 bit micro

processors. System processor – 68000.

The Controls

Tracker ball for moving on-screen cursor - no mouse to lose

Tracker dail for moving on screen cursor — no mouse to use.

Two select buttons for selecting menus, icons etc. Also special functions e.g. double click short cuts, select, copy and paste, etc.

Sixteen "tap in" pads. Programmable to fixed/variable dynamics, centre, inner, outer drum position, one drum at 16 dynamics or one drum at 16 positions.

Tap in buttons which also double as "kit select" instantly selecting one of sixteen kits.

The Auto Trigger
Custom one bar auto trigger accessed at all levels.
Easy visual display of pattern.
Speed set 40 – 180 BPM.

Program individual drums for dynamic level and position. Selection of built in useful patterns, eg single drum, all 16 drums in succession.

hass/snare alternate, etc. Functions - stop, start, clear

The Kit Select

Maximum 16 x 16 drum kits. (Each drum can have 9 samples |Bass + Rim = 3| -i.e., each kit can access 132 different samples). Footswitch select kit left/right.

Play and load kits simultaneously from memory or disk.

The Kit Mixer

On screen, 96 function, 16 into 2 mixer.

Individual channel controls for length, tune, pan I/r, volume, mute and solo. All functions operated by grabbing knobs or sliders and rolling tracker ball.

Special functions: -

Set all mutes/solos off

Pots and slider ranges use definable - fine, medium, coarse, very coarse, extremely

Single keystroke to initialise mixer to 'normal settings' for length, tune, pan, level,

muse and solo.
Forms the basis for automated mixing in the sequencer.

BOOK STATE OF THE MANAGEMENT TO THE STATE OF THE STATE OF

The Kit Configuration 8 pad types (icons) bass, snare, rim, torn, cymbal, hi hat, pitched.

Individual inbuilt voice robbing modes for cymbals, toms and snares for natural

physibility.

Mith note /channel individually assigned in each kit for all pads.

Mith note range for priched pads — 16 priched pads = 16 splits, all sixteen voice polyphonic (or assignable as required).

16 voice outputs. Voices assigned as required on a kit by kit basis.

Special functions: Pads as default (normal kit)

All pags pitched.

Default voice assign — (1 voice bass, 3 voice smare, 1 voice rim, 4 voice toms, 7

cymbals/hi hat).

Assign all voices to all drums.

Assign voices - one voice to one drum. Six pole low distortion low pass filter for each voice:

The Sample Assign loor representation of drum pad in a 3 x 3 position/dynamic matrix.

Maximum 9 samples per pad.

Zone (position) and dynamic sample switching.

Individual pitch and level control for all samples for perfect matching of samples.

a drum. Sample loading from memory or disk. Visual display of sample selected.

Movable 'dynamic bar' for programming of sample dynamic switch point. Special function:

Sets all samples the same, ('soft outer').

The Sampler

16 bit linear sampling at 44.1 khz. 22 khz. 11 khz. Programmable sample length. Maximum 88 seconds available at 44.1 khz.

View, edit, truncate, reverse sample, Maximize sample amplitude 0 + 10 db to control clipping. 4 function looping screen teatures forwards, forwards/backwards and x-fade loo Automatic or user selection of loop points.

Zero crossing loop points.

Zero crossing loop points.

Authematic loop gain and x-fade adjust for glitch free looping.
Preview input gain function for clip free samples.
User definable sample trigger threshold.
Bar graph display of maximum sample amplitude.
Review sample "raw" or with envelope processing.
Automatic saving of sample to second loop point it required.

The Drum head

Controls how a drum plays and is constructed from the following elements -6x5-stage dynamic and positional performance envelopes for pitch, brightness,

resonance, noise, level and pan.
Palette of 4 preset envelopes – or user definable, drawn with tracker ball.

Flip envelope

Variable sample start by dynamics.

Dynamics and position control envelope length if required. 8 blank drums, (bass, share, rim, tom, ride cymbal, crash cymbal, hi hat, pitch:

for easy starting point.
7 stage dynamic curve programmable for each drum.

7 stage position curve programmable for each drum.



















PRODUCT CLOSE-UP

by Rick Mattingly

Istanbul Cymbals



Back when K Zildjian cymbals were made in Istanbul, the Gretsch Drum Company was the American distributor of the product. So it seems somewhat fitting that Gretsch has now acquired American distribution of the cymbals that are currently being made in the same factory that the "old K's" came from.

These cymbals first turned up in the States at the '84 Summer NAMM show, and they attracted quite a bit of attention from drummers who liked the original K's. The cymbals were only available in limited quantities, but word of mouth among "old K" fanatics was strong, and the cymbals began acquiring a certain mystique. That mystique became even stronger when, for whatever reasons, something went wrong with the original American distribution, with the result that Istanbul cymbals have not been available in this country for the past couple of years.

A few were still leaking in, however, by way of American jazz drummers who managed to visit the Istanbul factory while on tour in Europe. Again, the word was that these cymbals were, for all practical purposes, "old K's." And I can personally attest to that. I've got a few of the original K Zildjians myself, and I've spent many an

evening at the Village Vanguard listening to Elvin Jones's and Mel Lewis's old K's, so I know what they sound like. The Istanbul cymbals I heard at the '84 NAMM show sounded like old K's, and so did the Istanbuls that a couple of drummers I know brought back from Europe. And the last time I heard Mel Lewis at the Vanguard, he was using Istanbuls that sounded like the old K's he had always been associated with.

So when I heard that Gretsch had acquired American distribution for Istanbul cymbals, and that the company was going to lend us a few of them for review, I already had a pretty good idea as to what we would be getting. Boy was I wrong. The Istanbul cymbals that arrived here are decent sounding cymbals, but they do not sound at all like "old K's."

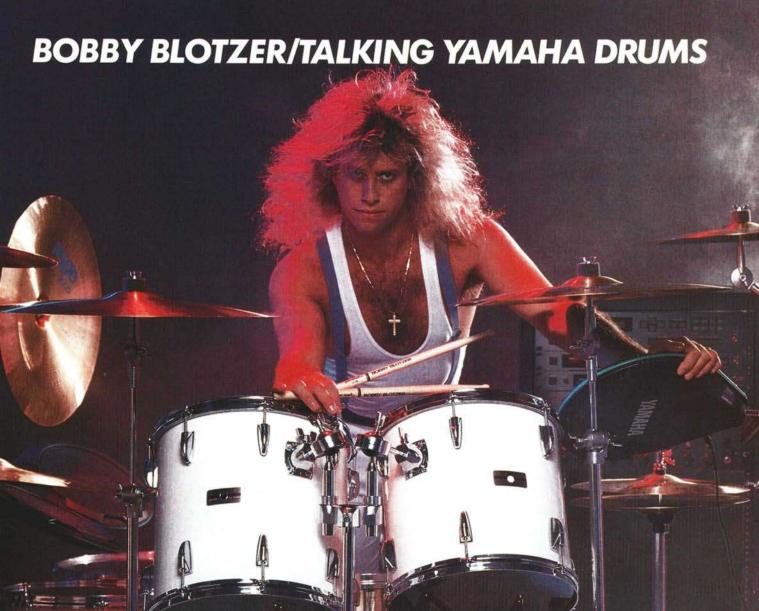
I don't mean to make more of this than I should. It's not that I consider an old K to be the ultimate cymbal that every other cymbal should be measured against. Yes, I like the sound of an old K very much, but I'll be the first to tell you that it's a very specialized sound that doesn't work in a lot of settings. I've played very few gigs in my life where my old K's were appropriate, and so I've primarily enjoyed them

in the privacy of my own home. In that respect, someone who has an affection for old K's but who can't really get away with using them in today's music is better off with the current Zildjian K's or the Sabian HH series, as those cymbals are generally regarded as being in between the extremely "trashy" sound of the old K's and the brighter, cleaner sound of an A Zildjian or a Sabian AA.

That's pretty much where the Istanbuls we received fell. They had a bright, metallic sound, with just a hint of the old K "trash." One factor might be the bells. First of all, one thing that old K's were not praised for were their bells, which tended to be smaller and flatter than the bells on most other cymbals, and which had a sort of "clunky" sound rather than a bright, sharp sound. These Istanbuls, however, had much larger, rounder bells. In fact, their bells were significantly bigger than the ones on corresponding Zildjian and Sabian models. The bell sound was very good on all of the Istanbuls we received.

The reason I'm comparing Istanbul only to Zildjian and Sabian is that those three are all cast cymbals, as opposed to cymbals that are cut from rolled metal, as Paiste and Meinl cymbals are. After enlisting the aid of Bill Miller and Rick Van Horn, I mixed the Istanbuls in with a variety of Zildjians and Sabians, and we took turns doing "blindfold tests" for each other. We really couldn't identify which cymbal was which brand. Of course, each one sounded different, but the basic characteristics were similar. (Since I've already made so much noise about old K's, I suppose I should mention that I also slipped a couple of those into the blindfold tests, and they were the only cymbals that everyone could identify immediately.)

One general characteristic of the Istanbul cymbals is that they seemed to be a little heavier than we would have thought, based on the weights that were stamped on them. For example, Istanbuls that were marked "thin" seemed to be closer to Zildjian or Sabian medium-thins than to those companies' thins. Heavier cymbals often have a more noticeable pitch, and we found this to be generally true with the Istanbuls. Another point that applies to all of the cymbals is that some of the logos are green and others are black. We thought this might have some particular meaning in terms of different types of cymbals having different colored logos, but according to Gretsch, that's not the case. Cymbals have been arriving at Gretsch with both



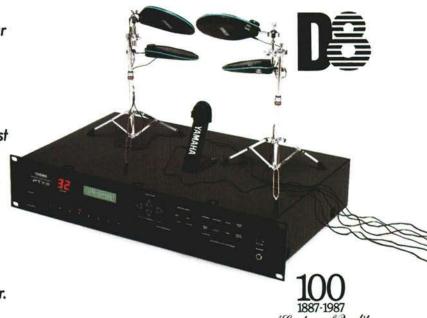
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colors, for no particular reason.

Looking at the cymbals individually, I'll start with the biggest. We received three 20" Medium Rides, and two of them were so similar that, in our blindfold test, the other guys didn't even realize that I was switching back and forth between them. And the third one wasn't all that different. So either these cymbals are very consistent, or whoever chose the ones that were to be sent to us was looking for a specific sound.

Anyway, the ride sound was very clear. They had just a touch of the "trashy" sound—less, actually, than modern Zild-jian K's or Sabian HHs—but with a lower pitch than would be common on an A Zild-jian or Sabian AA, and a bit more "clang" than overtones. They had more body when played with wood-tip sticks; with nylon-tip sticks they sounded somewhat thin.

Next was an 18" China cymbal, which we felt was one of the strongest of the lot. It was very "trashy" and Chinese sounding, and had a quick attack with fast decay, making it good for short, loud punctuations. It was a little too trashy for fast ride patterns, but could work for quarter-note rides.

We received three other 18's: a Heavy Ride and two crashes. The ride was *very* metallic, with few overtones and little or no "trash." The two crashes were not all that different, despite the fact that one was marked Medium and the other Thin. Played

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Send for free brochure: Musicians Institute 1655 McCadden Place, Box 239 Hollywood, CA 90028 . (213) 462-1384 at a medium volume, the attack and sustain were well balanced. But at very loud volumes within a live band, their body and sustain didn't hold up, resulting in a fast, thin explosion immediately followed by nothing.

Moving down one inch, we received a 17" Dark Crash, which was very similar in character to a new K Zildjian Dark Crash that we compared it with, except that the Istanbul had a more definite pitch. When played very hard, it had the same lack of body and sustain as the 18's, but not to as great a degree.

We were given two 16" crashes to test—one marked Thin and the other marked Dark. I can't really say that there was much difference between the two, any more than you would expect from any two 16" cymbals. They were splashy and fairly bright, and they stood up much better to loud crashes within a live band. The 16's were probably the best of the crash cymbals

Finally, we were sent two pairs of hi-hat cymbals—13" Matched (Light top with Medium bottom) and 14" Light. While I won't go so far as to say that these sounded exactly like old K's, they were the closest of the batch. When struck with a wood-tip stick, the 14's in particular produced that dry "click" that is characteristic of the old K's, but with enough trashy overtones to balance that out nicely. They were very low in pitch, making the "chick" sound somewhat soft and mellow. Jazz players would probably appreciate these more than rock drummers. The 13's, being a little higher in pitch, produced a clearer "chick" sound. They were a little more modern sounding than the 14's, and might appeal to more tastes. Both sets sounded great with funky, open/closed hihat patterns. Overall, everyone here seemed to feel that the hi-hats were the best of the bunch.

There are other sizes and weights available, including Rock weights, Flat Ride cymbals, and "Turk" cymbals, which are unfinished. Representative prices are as follows: 13" hi-hats, \$268.00; 14" hats, \$298.00; 16" crash, \$185.00; 17" crash, \$200.00; 18" crash, \$215.00; 18" China, \$265.00; 20" ride, \$245.00. These are comparable to Zildjian K's and Sabian



HHs, which are higher than Zildjian A's and Sabian AAs.

When dealing with cast cymbals, one must remember that there can be tremendous variety between two cymbals of the same size and type. It is entirely possible that some of the Istanbuls do sound like "old K's." I questioned the people at Gretsch, and they said that the cymbals we received for testing were "good representations" of the cymbals they were receiving from the Istanbul factory. Again, I don't mean to imply that there is something wrong with these cymbals because they don't sound like old K's. In fact, the cymbals that we received would probably sound good to more people than a genuine old K. But I feel that I have to stress this point because of the reputation that these cymbals already have.

The point is, don't buy cast cymbals through mail order, or even through a special-order arrangement where you can't check them out first. You might be lucky and get exactly what you want, but you might not. In this particular case, if you've always wanted an old K, you can't assume that ordering an Istanbul will give you that sound. In fact, if I had only heard the cymbals that Gretsch sent us, I would never begin to suggest that these cymbals have anything to do with old K's. But I can't deny the evidence of all those other Istanbuls I've heard over the past few years. Maybe they don't make those anymore. Maybe they do make them, but they're not being sent to America because they know that most American drummers want heavier, brighter sounding cymbals. Maybe there are a bunch of them sitting in the Gretsch warehouse, but the person who chose the cymbals for this review thought they sounded lousy (which is what a lot of people think when they hear a genuine old K) and picked what he thought were much better cymbals.

And by most people's standards, the kind of cymbals we received are more versatile than something that sounds like an old K. As I said earlier, I can't use my old K's on most of the gigs I play, but I would have no trouble using this particular batch of Istanbuls

So the point is that Istanbul is making some pretty decent cast cymbals, in the tradition of the Zildjian and Sabian sound. They do have their own unique characteristics, just as Zildjians and Sabians sound different than each other. If you like that type of cymbal, the Istanbuls might be worth checking out. And who knows what you might find.



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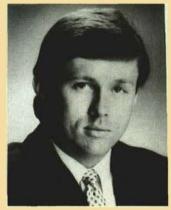
MD TRIVIA CONTEST WINNER

The December 1987 issue of MD carried the second in our ongoing series of MD Trivia Contest questions. The question was: "Who played drums on the original Beatles recording of 'Love Me Do'?" According to Ringo Starr, in his interview in the December '81/January '82 issue of MD (and as the majority of those responding to the question knew), the original recording was made by English session drummer Andy White. That version was released as the single; Ringo played on the album version, which was recorded later. As

Ringo put it, "You can't spot the difference...because all I did was what he did because that's what they wanted for the song."

Modern Drummer and Ludwig Drums congratulate Julian Francis, of North Wales, Pennsylvania, whose card was drawn from among those with the correct answer. Julian is the winner of Black Beauty and Classic snare drums from Ludwig, along with a Modular II Low Profile snare stand, a Deluxe throne, two fiber cases, and a Ludwig tour jacket.

BRIGGS JOINS PRO-MARK

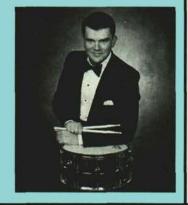


Michael Briggs has recently joined Pro-Mark Corporation

and will be handling direct marketing and promotions for the firm. Michael has written for several nationally circulated magazines and has published his own teaching book, Physical Drum Concepts. He continues to teach and perform professionally in the Houston area. Sales Manager Pat Brown said, "We feel very fortunate to have Michael with us. His wide range of playing experience gives him an excellent insight into the needs of amateur and professional drummers and percussionists."

LUDWIG NAMES VAUGHAN AS CLINICIAN

Ronald Vaughan has been selected by Ludwig Industries as their regional drum clinician for the province of Ontario, Canada. Mr. Vaughan will specialize in drumkit performance (jazz and rock) and concert percussion. Mr. Vaughan has been a drummer and drum instructor in Toronto, Canada for more than 20 years, and was a contributing writer to Modern Drummer Magazine during its first year of publication.



"The passion and grandeur of the greatest romance ever written will unfold this summer, as the Phantom Regiment Drum & Bugle Corps performs Tchaikovsky's symphonic poem, Romeo And Juliet," according to corps program coordinator Dr. Dan Richardson. "The power of this overture-fantasy

PHANTOM REGIMENT TO PERFORM ROMEO AND JULIET will bring a new stylistic dimension to both the Regiment and the drum corps community. The symphonic richness of the piece, combined with our corps' unique stature as performers of grand classical music, will result in a new challenge to the art form. We want

to transport people to another place and time.'

This year marks the 20th anniversary of the renaissance of the Rockford, Illinois-based corps. Director Ron Schultz noted, "In 1968, the Phantom Regiment was reborn as the originator of all-classical programming after four years of dormancy." In keeping with that "Renaissance" theme, this year's Romeo And Juliet program is designed, according to program analyst Michael Cesario, "to capture the hearts of

Phantom Regiment fans for

E-MU FORMS U.K. COMPANY

E-mu Systems recently announced the formation of a subsidiary in the United Kingdom. Located in East Lothian, Scotland, E-mu Systems, Ltd. was formed to act as a hub for E-mu's European and international sales. The U.K. location allows E-mu to better serve international dealers and distributors with attendant savings in duty and shipping costs.

E-mu also announced the appointment of current European Sales Manager Roy Goudie to Managing Director and Secretary of E-mu Systems, Ltd. Roy joined E-mu in 1986, having worked with both Moog Electronics and Sequential Circuits in the U.S. during the previous ten years.

E-mu Systems is an internationally recognized, customerdriven manufacturer of sampling instruments. The company's products include the SP-1200 Sampling Percussion Computer.

KAMAN TO DISTRIBUTE RIMS AND THE RIMS HEADSET

Kaman Music Corp., along with its distribution divisions, C. Bruno & Son (Bloomfield, Connecticut; Wheeling, Illinois; San Antonio, Texas; and Atlanta, Georgia) and Coast Wholesale Music (Compton and San Carlos, California), recently announced that they will be the exclusive U.S. distributor for RIMS and the RIMS Headset manufactured by Pure-Cussion, Inc., of Minneapolis, Minnesota.

John Roderick, percussion specialist with Kaman, feels very strongly about bringing new percussion products aboard. The RIMS and RIMS Headset are just the beginning of a new professional-oriented product line of instruments and accessories that Kaman will begin to manufacture and distribute. Roderick stated, "I am looking forward to working with all the very talented people at PureCussion, including the inventor of the RIMS concept, Gary Gauger, and Purecussion's Director of Operations, Connie Kaye."

H.S.S. EXPANDS, NAMES NEW VICE PRESIDENT

H.S.S., Inc. (Hohner Sonor Sabian), recently completed expansion of its warehouse facility located in Ashland, Virginia. The new 7,500square-foot addition was constructed to accommodate a major increase in business generated by the company.

In addition, Horst Mucha, president of Hohner, and Robert Zildjian, president of Sabian, announced that Robert Cotton has been named Vice President, Sales and Marketing, for H.S.S. Formerly Education Product Manager, Mr. Cotton will be responsible for the future growth and development of the company, as well as



managing its outside sales force.

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Prompted by the popularity of its HH (Hand-Hammered) cymbals, Sabian has "combined old and new world technology to produce a new range of cymbal sounds for drummers in the '80s and beyond," according to Wayne Blanchard, Marketing Communications Manager. The new series is called HH Rock, and features raised-profile, large-bell cymbals that produce higher-pitched, more cutting sounds than their traditional HH counterparts. Made in special "rock weights," these



cymbals are intensely handhammered, eliminating overtones and resulting in tonally rich but dry-sounding 20" and 22" rides, as well as fast and punchy 16" and 18" crashes.

Sabian has also expanded its pro sound/budget-priced B8 Plus range to now include B8 Rock Plus cymbals. For more information on these or any Sabian products, contact Wayne Blanchard at Sabian Ltd., Meductic, New Brunswick, Canada EOH ILO.

KAMAN PERCUSSION PRODUCTS



Kaman Music Corporation recently introduced three new percussion products. These products are among those offered as a result of Kaman's commitment to expanding its presence in the percussion field.

Kaman's *Gibralter* hardware features two lines of free-standing hardware (7000 and 9000 series). Also available is a complete line

of redesigned rack-style hardware and add-on accessory items.

In the CB-700 International line, Kaman now offers the *MS* series of snare drums, featuring models from 4 1/2 x 13 to 8 x 14. The drums have many "pro" features such as maple shells and 2.2mm power hoops, but are at what the company describes as "an affordable price point."

Kaman is also offering a new CB-700 Marching Percussion line. The drums feature maple/mahogany shells, power hoops, and superlight carriers. For further information on these or any Kaman product, contact one of Kaman's distribution divisions: Coast Wholesale, Compton, California, 1-800-262-7873; C. Bruno & Son, San Antonio, Texas, 1-800-531-5337; C. Bruno & Son, Bloomfield, Connecticut, 1-800-323-7784.

AKAI-LINN MPC60 MIDI PRODUCTION CENTER



Akai recently introduced its *MPC60* MIDI Production Center, the first in a line of products being produced by the collaboration between Roger Linn and Akai Professional. The *MPC60* is actually three different products in one box: a studio-quality sampling drum machine, a full-featured MIDI sequencer, and a complete SMPTE-to-MIDI synchronizing system. It is designed to provide all necessary components in a production studio except the keyboard voices.

Operation of the *MPC60* is stated by the company to be quick and easy. A large 320-character LCD display (eight lines by 40 characters) displays large

amounts of programming information at one time. Every data field has its own "Help" screen. Each "Help" screen displays a full paragraph of information about the function currently being used.

The drum sampler section of the unit allows the musician to record up to 32 sounds in memory. All sounds are sampled at a 40 kHz sampling rate with a 12-bit enhanced resolution, which Akai feels has considerably less noise than conventional 12-bit samplers. The internal memory can hold up to 13.2 seconds of sampling time at full bandwidth, or up to 26.2 seconds with the optional memory expander. The

result of this capacity, according to the company, is samples that retain all their original clarity and brilliance. A "pre-record" feature, used during sampling, is designed to eliminate prematurely truncated drum attacks. A "fade-out" function provides a smooth and natural fade-out of the sample to the end of the sample time.

Drum sounds are played by striking any of the 16 velocity-and pressure-sensitive pads on the front of the *MPC60*. The Hi-Hat pad actually plays up to three different samples, each of which can be varied in decay by velocity or pressure. A second bank of sounds can be accessed by the 16 sound pads on the machine. The *MPC60* is a 16-voice machine. Having this many voices available allows repeated strikes of a drum to ring out naturally, without cutting off previous strikes.

The sequencer section of the unit can record up to 99 sequences, each up to 999 bars in length. Each sequence can be 99 tracks deep. The note capacity is 60,000 notes or 120,000 events. Sequences can be further organized into 20 songs, each with up to 256 steps. Two modes exist for recording sequences. The first erases notes while recording, and the second is an overdub mode.

Sequences can be recorded in real time or step time. A wide variety of events can be inserted anywhere in a sequence. These event changes include drum mix and pan changes, tuning, tempo, controller data, and system exclusive. Each of the 99 tracks in a sequence can be individually shifted in time. And each can be quantized, either as it is recorded, or afterwards. In the step edit mode, individual notes are displayed vertically on the screen for easy editing.

The MPC60 is capable of synchronizing to most forms of sync signals used today. It reads and writes SMPTE Time Code in all formats. It can also read MIDI Time Code, MIDI Clock with Song Pointer, and FSK, and it can sync to a quarter-note click. The current position in a sequence is always displayed in bars, beats, clocks, and SMPTE time position. Fitting a sequence to a particular length of time is accomplished by watching the SMPTE display and adjusting the tempo until the display reads the correct time. Akai feels that this makes the MPC60 the perfect tool for commercial jingles. For more information, contact Akai Professional, P.O. Box 2344, Fort Worth, Texas 76113, or call (817) 336-5114.

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Profiles in Percussion

Ken K. Mary

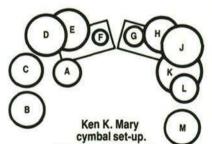


Ken K. Mary, one of rock's most talented new drum stars, has just completed his second huge world tour with ALICE COOPER. His unique heavy rock style is featured on Alice's most recent recording, 'Raise Your Fist and Yell."

"Some people ask me if I play Rock... when they hear my Zildjians they don't need

to ask," says Ken. Look out for Ken's own band, "Fifth

Angel," who's first album has just been released on Epic records.



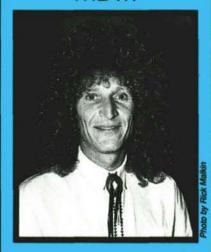
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E: 20" A Medium Crash Brilliant
F: 8" A Splash Brilliant
G: 10" A Splash Brilliant
H: 18" A Rock Crash Brilliant
H: 18" A Rock Crash Brilliant
K: 22" A Earth Ride Brilliant
L: 14" A Rock Hi Hats Brilliant
M: 18" A China Boy High Brilliant



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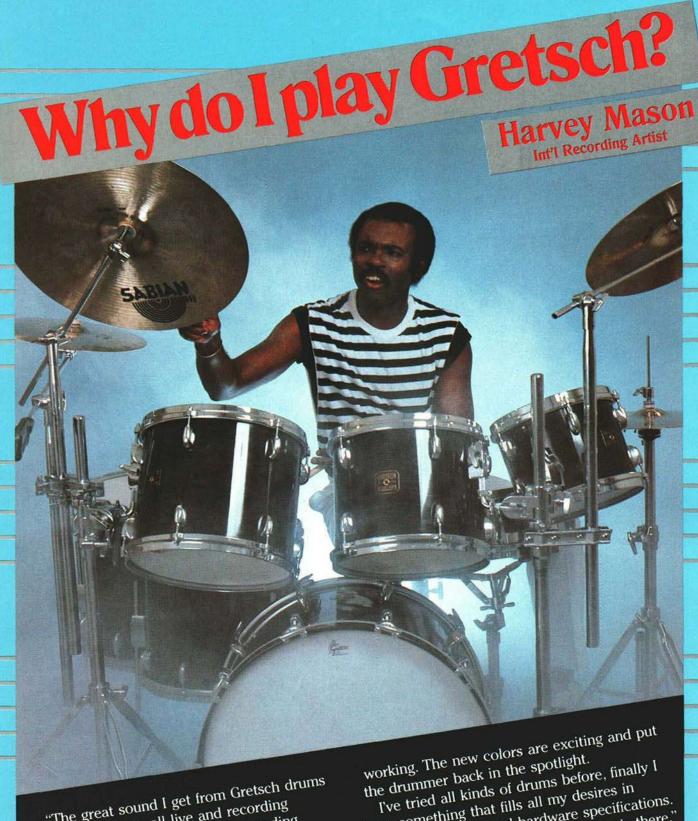
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ADVERTISER'S

INDEX	
Anabaratar International	2
Arnoerstar International Aquarian Accessories Ascend Hardware Berklee College Of Music Calato/Regal Tip 96,10	4
Ascend Hardware 4	8
Berklee College Of Music	4
Calato/Regal TIP96,10	00
Collarlock 7 Corder Drum Company 10	3
DC1000 Percussion 9	9
DCI Music Video 81,10	1
ddrum	4
Drummers Collective	N N
Drum/Keyboard Shop 100,10)5
The Drum Shoppe 1	10 l
Drum Workshop 61,7	73
Evans Products 1 Explorer's Percussion 8	3
Gretsch Drums Inside Back Cove	o
Gretsch Drums Inside Back Cove Grove School Of Music 10	9
Heartwood Drum Sticks	35 l
Herco Music Products	7
Imperial 4 Kaman Percussion 68/0	0
KAT 68/0	99 I
Latin Percussion	10
Victor Litz Music Center 1	2
Ludwig Industries Inside Front Cover, 10)3
L.T. Lug Lock	2
Material Innovations	
MD Back Issues	7
MD Equipment Annual 1	15
MD Library	7
Meinl 9,58/5	59
Modern Drum Shop 6 Multex 8	/
Musician's Institute	17
NJ Percussion Center	8
Noble & Cooley	35
Paiste 7 Pearl International	75
Percussion Paradise	19
Percussion Paradise Superior Sticks Superior Sticks Superior Sticks Superior Sticks Superior Sticks Superior Sticks Superior Superior Sticks S	71
Precision Drum Co.	96
Premier Percussion USA	3
Pro Mark 55,85,99,1 Remo	
Resurrection Drums 53, 1	13 05
Rhythm Tech	3
R.O.C. Drums 6 Roland Corp. US 1	5
Roland Corp. US 1	1
Rolls Music Center Sabian 45,49,51,5 Sam Ash Music Stores Set The Pace" Pedal Practice Pads	23
Sam Ash Music Stores	3
"Set The Pace" Pedal Practice Pads	12
Snark 102,1	10
Shellkey & Chuck Silverman & 8	6
Simmons 1	11
	39
Tama 7,36/37,78/	79
Tama 7,36/37,78/7 Taw's Sound & Drum 1	02
Thoroughbred Music 5 Thunderstick 5	2
Universal Percussion	ر اح
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